

Drama—Vaudeville—Motion Picture News



**AUGUST
26
1914**

**PRICE
TEN
CENTS**

WINNIFRED GREENWOOD

"The Mirror" is Now in the Putnam Building



Eleanor Brent, of the "Everywoman" Company, caught in a romping mood with three of a kind.



"Ua," which means Robert Rogers and Louise Mackintosh, just before leaving New York for their first trip abroad. The war was provided just that they might have a little excitement.



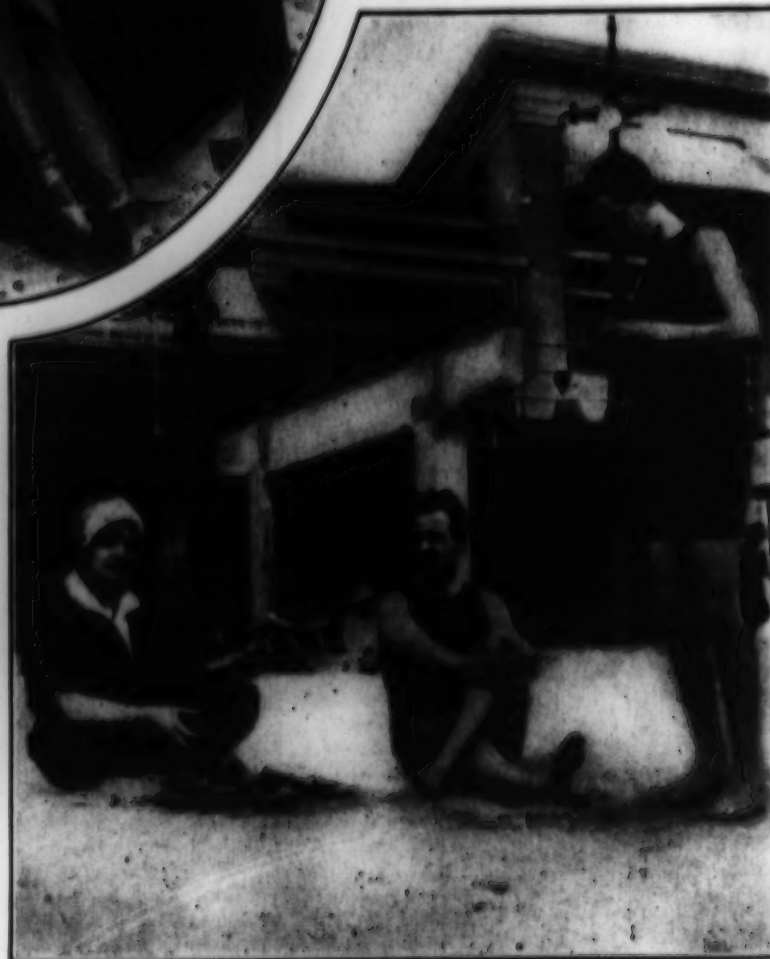
Grace Valentine, the creator of Gertrude Meyer, enjoying a vacation on the sands of Lake Michigan before the reopening of the original "Help Wanted" Company in Indianapolis.

Roy Gordon inquiring into the properties of the grape. Me and Omar Khayyam. Mr. Gordon is in San Francisco, playing opposite Frank Craven in "Too Many Cooks."

IN THE WANING VACATION SEASON



Elsie Janis on the River Thames, near Windsor Castle. Not far away is her houseboat, where she delights to entertain her friends who sojourn abroad.



The seated figures are William Elliott and Molly McIntyre, taken during the recent engagement of "Kitty MacKay," with Miss McIntyre in the name part, at Atlantic City, N. J.



THE NEW YORK DRAMATIC MIRROR



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No. 1862

"SUCCESSFUL STOCK PRODUCING"—II

By JAMES H. DOYLE,

Director Keith's Theater, Providence, R. I.

THE stock company, up to a year ago, had been worked up into a very profitable branch of the theatrical business. The last year, however, has been rough going for most of the companies—some which were formerly very successful.

There are several things we might blame for the slump, but I think the agents and authors who control royalties are most to blame. They have boosted royalties so high that many people have been put out of business. If our old friend, Captain Kidd, had anything on those fellows in the money-getting line, he must have been some getter. His methods seem crude when compared to theirs, and not nearly so effective. They have that poor "goose of the golden eggs" about at the last gasp, and if they are wise they will let up a bit and put royalties somewhere within reach—it will mean thousands of dollars to them that they will never get if they continue their last year's tactics.

I am glad to see that the manuscripts they are sending out from some offices are in better condition than formerly—surely, a step in the right direction.

I think every director has made his protest against the condition in which he gets his material. It is almost impossible to even read some of the scripts and parts sent out, let alone study them. It seems to me that when an office is getting \$400 or \$500 for a week's royalty it should have a clean and clear manuscript of that particular play ready to send to the men who are really making their fortunes. It is true, that thoughtless actors sometimes make unnecessary marks on parts, but even admitting that is true, there is no use making the next people who use them suffer for it.

Selling plays to the picture companies has also hurt us a lot, for once a play is filmed it loses its value in high-class stock. Then, again, there is the play, the "success" of the past few years which is now being released. The theme in three out of four is one which a sensible manager will not submit to an audience of women and children—that is what we play to mostly. Next year's crop of plays or

releases promise better, and I hope to see stock take a boom about the New Year. That will about finish the so-called feature film, which in many cases is "featureless." Royalties are coming down, and with good plays, stock should take a decided brace. The actor will have a rough road, however, until the "feature film" has had its day.

My ambition is one day to control a stock company on Broadway, and the time was never riper than at present.

I do not mean the stock company that is in operation just now, but something much better, on the order of the old "Daly" company, but brought thoroughly up-to-date. Several very able men have started along those lines, but they were either successful and ambitious actors who had reputations to uphold, or else they were too artistically visionary to take their little ascension "with one foot on the ground."

The idea cannot be used as a plaything for an artistic millionaire, but it is absolutely practical and will eventually be made successful by the man of nerve and ideas. It must have a solid foundation financially, for the early losses would be great. New York is ready to accept and pay for novelty, but it must be convinced first. That is why there would be early losses. Many of the New York producers overlook simple and effective things. They follow a leader too much, and don't seem to have confidence in their own ideas.

My first thoughts if I secured a theater would be plays and artists, plays that would be novel and produced along new lines—that would be one gamble—but the chances, or odds, against success would not be as great as you would at first suppose.

I think the more important thing would be artists. I do not mean by that leading people, but entire companies, regardless of what the salary list might be.

I would pay an actor his salary for something delivered, not for reputation nor "pull." He would not be signed because he was a good fellow, a

type, or because "I met him at the club," but because he had the goods and would show. Who will not admit that the cast of "Fine Feathers" really made that play? That is only one; there are a number of others I might mention. I might mention here that one novelty I have in mind is to show an entire cast of competent people.

I have a few ideas, scenically, which some of the New York producers have overlooked, and I would expect my productions to overshadow all others. The play of the near future is bound to be of many scenes and plenty of action, and that would also work to my advantage, for I have a very practical scheme of making rapid changes of scene without the extra expense of additional "grips." Under this plan I can produce nearly any play of Shakespeare without intermission, if necessary. I would produce one play each month, and I am sure the confidence of the playgoing public would be gained in a very short time.

I had a very wealthy, a well-known gentleman interested in the scheme about two years ago, but he died before we could put it into effect. He was even more enthusiastic than I, and was willing to spend the money necessary before we could put the proposition on a paying basis. That would take probably a whole season, unless we were particularly fortunate in getting a great play early. I would produce old and new plays, but always something novel.

I hope to prove some day that all of this plan is absolutely practical and can be made profitable by men with money, intelligent executive ability, and confidence in originality.

Until I find the right backers for this scheme I shall probably content myself with producing first-class stock. I find that is an agreeable, interesting, and profitable occupation, and I have no desire to leave it unless I can greatly better myself in every way.

One to be successful in stock must be earnest and sincere, and never shirk work or responsibility.

WHAT AILS THE THEATER?

ALTHOUGH managers and critics are assigning various reasons for the decline in the theatrical business, many of which are doubtless contributory causes, it seems as though they are generally overlooking the fundamental weakness. Unquestionably motion pictures, the dance craze, the depression in business, the lure of outdoors—all have tended to lessen the patronage of legitimate theaters. Of these the business depression is merely temporary, while the other three will remain as competitors indefinitely.

Against such competition the theater must contend, just as any other enterprise has to contend against competition. No established business goes to pieces because of competition itself. It is hurt only when the competing firms attract its patrons away through superior methods. So it is with the theater. It is hurt by competition only as much as it deserves to be hurt—no more. And it is my contention that, in

general, the legitimate theater is suffering only what it deserves. Its business methods are generations behind the times, and in this lies the reason for its lack of success.

Let me explain. In the first place no business can succeed at present without a reputation for honesty. This is a truism which every novice in business recognizes. Yet, in the case of the theater, honesty is the exception. We don't expect honest treatment at the hands of managers. It is a lamentable but an undeniable fact. *Caveat emptor* might well be the motto inscribed over every box-office. If you wish to prove my assertion, take up the paper and read the advertisement of the leading theater in your town—one which should have a reputation. Possibly it announces that the latest musical comedy success, a \$100,000 production direct from one solid year in New York, will present the same stellar cast of principals, with a chorus of one hundred, etc.; and that the sale

of seats opens to-morrow at nine at the box-office.

Do you believe a single word of that announcement? Not if you have cut your eye teeth. What probably runs through your mind is that a second-rate, tawdrily dressed, mediocre company of about thirty-five, all told, will present a musical comedy that a year ago succeeded in staying one month in New York; and that if you want tickets you will have to go to the hotel and pay 50 cents extra for them. Possibly that may be unfair to the particular attraction, but so many times is it true that the few exceptions have to pay the penalty with the guilty.

Now read an advertisement of the leading department store in town and perhaps you may see an announcement of silk shirts on sale to-morrow at nine, seventeen patterns, \$1.49 each. Do you have the same feelings as before? Not at all. You wonder how the store can sell so cheaply, and you plan to be on hand

(Continued on page 5)

MADAME CRITIC

MY, but it's good to be back in the old town again!

I feel as though I have been away several years instead of weeks. One thing is sure, every day spent elsewhere than on Manhattan Island means just that much time to make up on one's return. It's all right to go back to the simple life and sit on a spacious porch and watch the beautiful scenery, but when you arrive again in New York and discover that there are a lot of fences and sheds in the middle of Broadway, which weren't there a little while before, you can't help feeling that you have missed a whole lot. Fancy my astonishment when my eye fell upon such unusual obstructions on Long Acre Square—right in front of the new Mission offices, too. "Why, what can that be?" I asked with all the enthusiasm of a native who takes delight in watching a cat drop its tail into the electric car slot and so tie up traffic. "Why, that's the subway," replied my companion in pitying indulgence of my ignorance. "Didn't you know about it?"

I wanted to ask other questions, but didn't dare; so, up to the present moment, I don't know what all that lumber is doing in the middle of Broadway—whether it conceals a new station or the branch line to the Pennsylvania depot. "The subway" is always a safe reply, to make to queries when you are a bit doubtful as to the proper answer. "The subway" explains everything. Try it when the Summer visitors are inquisitive. It's equally as effective as the old child's game to which the answer was "pistill"—only you mustn't laugh.

The subway wasn't the only thing which attracted my attention as new. The women are wearing different clothes. Oh, what shall I do to keep up with the styles? It frightens me when I contemplate the rapid succession of changes in dress. And I noted that what the young woman from Texas said a few weeks ago about our looking all alike is perfectly true. If you don't believe it, go away for a while and you will secure a new perspective on your return—just as I did. Everything is black satin skirt and black velvet jackets, and you pass hundreds of them on the streets, until you loathe the sight of the stuff. There are the full gathered or pleated long tunics, the sash around the loins and the narrow band of skirt about the ankles. A perky hat of black velvet completes the plate. Very stunning, the first two or three. But the hundreds. Heavens! They are an overdose.

I promise one thing. Madame Critic intends to balk at the cut from one model attire. It seems to me, since we are the one big nation not as yet involved in the World War—or whatever the tremendous conflict in Europe will ultimately be called—we should foster a cheerful spirit in cheerful clothes. Don't you agree with me? When the women of Germany, who are losing their splendid young sons, have bravely decided not to wear black because of the depressing influence it might have on the living and fighting, why should we cover our gay spirits with such a somber hue?

Really, I have arrived at the conclusion that the intrepid Dr. Mary Walker deserved far more credit than was accorded her for the bravery of her attire. Dr. Walker has never bothered with that topic which too frequently constituted the main thread of the existence of many women—"what shall I wear?" Dr. Walker has thus had one terrific worry eliminated from her scheme of existence. She has been able to devote her mind to serious subjects and has followed the economy of the male sex in possessing a fixed number of coats, vests and trousers, apparel which remained in style for longer than one season, while we poor women have cuddled our brains constantly over the problem of increasing our expensive wardrobes and thus keeping up-to-date. I wish I believed trousers to be the only wear. But I don't—even though they are so much cheaper.

Another thing which impressed me on my return was the wonderful impetus everywhere.

When you go forth into the rest of the United

States they will politely tell you that we New Yorkers burn the candle at both ends, that we go at a terrific gait, that we don't know what life really is—by that they mean, life as lived in a calm, content-with-to-day, manana indifference, trusting to something to keep everything going. And they mean well—these New York critics, because they view us from their lives. One day is pretty much like all the rest to them. A telegram throws them into a flutter of fear. "Can something have happened?" they ask as they tear it open. But here we live on enthusiasm, on interest, on excitement. It is mother's milk to us, and I cannot note, except in exceptional cases, cases of riotous living—and most New Yorkers do not live that way—that we are any the worse for it. We do not live shorter lives as a consequence. Our mothers look like our sisters, and our fathers are our brothers. New York is the fountain of youth. We can't get old. When we do and we recognise the



NILNER BOOTH, ALICE BRADY, ALBERT BROWN, GERALDINE O'BRIEN, AND EDWARD LANGFORD IN "SYLVIA RUNS AWAY."

fact—then—then if we can become reconciled to the knowledge, we hie us to the calm peace of the country, where the roosters—I really can't call them by so aristocratic a sounding name as "chantrelers"—sound their shrill reveille at any early hour they please, in lieu of the old familiar rattle of the milk wagons on the cobble stones, or the noise of the ash barrels and garbage cans as ordered removed by an energetic young man, anxious to show how much better he fills his position than did his predecessor, by advancing the time to before daybreak.

The call of the whip-poor-will and the owl in the dead, black silences of the night are equally as annoying as the thumping of the furniture by the late returning occupants of the overhead apartment. It is all merely to be judged by one's ear-training and preference. Some prefer the owls. Some rather enjoy remarking at three a.m., "I hear Jones is just coming home." After all, the thought of Jones arriving at that hour suggests all sorts of a pleasant evening which he no doubt had, for no genuine New Yorker works after sunset, and the thinker rather likes to believe that someone else has been having a good time.

Well! The most wonderful thing about New York to me is its spirit, superinduced by its climate.

People in other cities asked, "How can you live in such crowded conditions? In the poor sections the number of persons in one room is almost unbelievable." And I replied: "Because we have the most wonderful climate on earth. That's the answer which doesn't require explanation."

Talk about spirit! There is a sociable germ in the atmosphere which brings out any enthusiasm in your personality, and intensifies it. During the present war troubles I watched the moods of the people in other cities. The readers of the daily papers were interested, yes. But they were indifferently so.

In our town there is a snap, pep, ginger—call it

anything you like. A man or woman would have to be a fish not to feel this tremendous interest. Groups here and there are to be observed at any hour of the day, watching the bulletins in front of the newspaper offices, studying the war maps and discussing the present and future possibilities of the combatants. The great war is a live issue, and we all care very much for one side or the other. Even we descendants of the heroes of the American Revolution feel our pulses stir while we read. Some of us come of fighting blood, you know, and who is going to sit still when all the world but ourselves is at war?

All this is a long way from theatrical subjects, and yet it is of interest right on Broadway, and our actors and actresses are wondering how the war is going to affect them personally.

I firmly believe that now is the time for the American actor to come to the fore once more. With all true Englishmen responding to the call to the colors, a vast field will be left vacant in the best positions at desirable salaries.

So, you Americans who are Americans, get busy and call on the managers. They must have players. Don't forget that. Now is your longed-for opportunity. Get busy.

MADAME CRITIC.

RECONCILING CHURCH AND STAGE

A little over thirty years ago the Rev. Stewart Headlam, because of an attempt to reconcile the church and the stage, was dismissed from his position as curate in Bethnal Green. But time has its revenges tinged with a sort of exquisite irony. When the other day a memorial was unveiled within the walls of Shoreditch Church in London to the Burbages and other great Elizabethan actors, the lesson was read by the very clergyman whose championship of the stage had a generation before caused his dismissal. Mr. Headlam must have smiled internally, even if he wore an outward expression of gravity, at seeing such an array of his brother clergymen gathered side by side with representatives of the stage to honor a few "poor players."

There were three generations of actors in the Burbage family. James Burbage built the first English playhouse in Shoreditch. His son, Cuthbert, built the Globe playhouse in Southwark. Richard Burbage, the great tragedian, who was the first to play the parts of Hamlet and Richard III., died in 1619, three years after the death of Shakespeare. The memorial to these ornaments of the British stage, whose remains for three centuries have lain unburied in Shoreditch Church, bears an inscription stating that "This stone is placed here to the glory of God and in acknowledgment of the work done for English drama by the players, musicians and other men of the theater who are buried within the precincts of this church." Ideas change with the passing centuries—"the thoughts of men are widened by the process of the suns"—and to-day the actor as well as the preacher may be an apostle leading fallen humanity out of the depths up to the mountain-top.—*Rochester Post-Express.*

A PARIS correspondent writes that owing to the general mobilization in France, there is something like stagnation in the theatrical world. The inhabitants of Paris are all much too seriously inclined for the present to be able to think of the ordinary amusements of life, and even the subventioned Opera House closed its doors after Sunday's performance owing to the employees of the establishment having been called away on military duty. The Renaissance, which had just given a successful revival of "Le Zèbre," has also closed its doors; so has the Gymnase, which was intending to run "Mon bébé" right through the Summer holidays. M. Franck announces the revival of Henry Bernstein's "Samson" for the reopening of the Gymnase, but it is doubtful whether the early date that he has fixed for this will be adhered to. A new play entitled "Match de Boxe" was announced for production at the Théâtre Impérial, but this project also has been abandoned, and the house is closed.

THERE have been as many as twenty-six revivals, of which, next to "The Great Adventure," "Diplomacy," a play in what might be supposed to be an exploded manner, has enjoyed the longest run of the season, says the London Stage, reviewing the London season.



Personal



BATES.—Blanche Bates, who is to be one of the stars in the Frohman revival of "Diplomacy," in this country, is to appear immediately after in a play that is being written especially for her. Miss Bates is one of the few actresses of whom America may boast, whose individual work commands a large public following.

DORZIAT.—Mlle. Gabrielle Dorziat, the idol of the



BLANCHE BATES.

Hartsook.

To appear in "Diplomacy," and Later in a Play Being Written Especially for Her.

Theatre Renaissance in Paris, is due here to begin rehearsals with William Faversham as his co-star in "The Hawk," which she played abroad as "L'Epervier." The opening here takes place in September. Her latest cable to Mr. Faversham contained an interesting reflection on the war, "America is surely now God's country as Americans have always claimed. I hurry to it."

GREENWOOD.—A recent motorcycle accident came near to robbing the motion picture screen of the charming countenance that adorns this week's cover of THE MIRROR, but the latest advices from Santa Barbara, Cal., where Winnifred Greenwood is a member of the American Film Manufacturing Company's forces, are that the picture favorite has completely recovered and is once more down to strenuous work in the studio. Miss Greenwood has been in the picture ranks so long now—it is close on to five years—that her absence from the screen for a brief time because of the accident was quickly noted by followers of the silent drama. Before taking up picture work Miss Greenwood had already achieved a strong position in the legitimate, having starred in road tours with "The Midnight Express," "Sapho," "Camille," and other plays, in addition to taking her own company across the country for two seasons. After making her film debut with the Selig Company, Miss Greenwood over a year ago became connected with the "Flying A" studios of the American Company, where she has gained her greatest prominence.

KENNEDY.—Frances Kennedy, who is now appearing in "The Elopers" in Chicago, has the unique record of having appeared in twelve different musical comedies without having been on any stage outside of the Windy City. She made her first appearance in "The Isle of Spice," then assumed the prima donna role in "The Royal Chef," and successively was seen in "The Belle of Newport," "The Voyagers," "His Highness, the Bey," "The Isle of Bong Bong," "The Yankee Regent," "The Umpire," and "The Time, the Place and the Girl." At this time she married Thomas Johnson, now assistant state's attorney for Illinois, and retired from the stage only to come forth again in "A Broadway Honeymoon" and "September Morn."

SADLER.—Josie Sadler, the comedienne whose work on the regular stage is so pleasantly remembered, has left the Vitagraph Company, where she won many more friends among the picture patrons, to return to her first love—the spoken drama. It is not yet quite decided just where Miss Sadler will make her reappearance in the regular theater, but it is certain that wherever she shows her happy countenance she will be heartily welcomed.

WHAT AILS THE THEATER?

(Continued from page 3.)

early. Should you get there at nine and find but two patterns on sale and then discover the rest at a hotel three blocks away on sale at \$1.99, and after you had purchased some found them to be cotton—how long would that department store last? The answer is superfluous. Yet, the theater is trying to do business in precisely that way.

I will be specific. I have lived for years in a city of about 100,000 inhabitants. It has patronized generously every worthy production that the managers have deigned to offer it. Nevertheless, the theater is in so much disrepute that I will guarantee that if I should go to my friends there and suggest that we attend a performance, nine out of ten would refuse, on the ground that we should probably "get stung." And if we did decide to go we'd take cheap seats, so that we shouldn't lose very much.

That's a fine commentary on things theatrical, but it is the situation in my city and can doubtless be duplicated anywhere in the country.

Recently three well-known musical comedies came to us within ten days. All were greeted by crowded houses, and all rewarded their audiences by cutting their performances. I attended the last, which was presented by a manager whose name ought to mean something, if any one's does. Being informed that a certain number was the best in the production I found it in the programme and awaited it with eagerness. I am still waiting, as that number was simply eliminated. With the American's usual resentment at being cheated, I cannot think of that production or of that manager without being angry. Doubtless the manager would say the performance was good value without the omitted number. That is begging the question. How long would John Wanamaker's enormous business last if he began selling thirty-two inches of cloth for a yard, on the ground that it was good value, even if four inches short?

I need hardly enumerate similar occurrences, such as second companies presenting real New York successes so ridiculously as to be laughable, or the unannounced substitution of a second company, unable to dance or sing, in place of an excellent first company, whose good initial performance sold the house out for the rest of the week. After years of such treatment is it any wonder that those of our city who can afford it say that henceforth they will go to the theater only in New York?

Of course, I realize that there are not enough first companies to go around. On the other hand, there are so many good actors looking for work that it is inexcusable not to give a reasonably good performance even with a second company. If the prices are lowered but 12½ per cent. for a second company, how is it fair to cut the production 50 per cent.? Yet, as a matter of fact, most second productions must cost the manager far less than half the cost of the original company. Is this good business? And can it be expected to pay in the long run?

As an illustration of what can be done I may cite "Within the Law." Greatly to our disgust this success was presented to us in an inferior theater by a second company. It was greeted by a small, suspicious audience. But it soon developed that this company was but little inferior to the original one. The audiences grew and the company played a successful return engagement. Now that pleased us and paid the manager. In other words, it was simply good business.

Furthermore, I understand that Mr. Wanamaker will discharge a clerk who is repeatedly discourteous to customers. In the theatrical business, however, experience has led me to believe that a discourteous ticket seller gets his salary raised. They are almost uniformly as grossly impolite and unobliging as is possible; and this is the unanimous testimony of every theatergoer with whom I have conversed. Yet, how absurd this is! A business man of even subnormal common sense would know enough to put in the box-office—the only place he comes really in contact with his patrons—a man scrupulously polite at all times, while a really keen business expert would place there even at a high cost a man so tactful and so persuasive that tickets would seem to sell themselves and the purchase of one would be so pleasant an experience to the patron that subconsciously he would be prepared in advance to be pleased by the performance. This is not a mere rhetorical flourish. It is sound psychology of the kind that makes thousands for the men who are sane enough to use it.

Space will not permit me to show further the wretched business methods that dominate the theatrical business. It was once said: "As ye sow, so shall ye reap." The theater is at present merely reaping the harvest of years of inefficient, crude methods, deceit, and fraud. It will require the use for many years of scrupulous honesty and modern business principles before the harvest becomes what it might be.

RAYMOND AUSTIN.

The five hundredth performance of "Kismet" was celebrated at the Globe Theater, London, Aug. 3.

POPULAR MANAGERS

The above represents the popular manager of the Empress Theater, Des Moines, Iowa. This is the "theater beautiful of the West." Mr. Cane has been associated with theatrical enterprises for twelve or thirteen years. Formerly he managed the Majestic. For ten years past he has been in the employ of Herbert and Getshell, and has proved himself extremely popular with traveling managers and the theatergoers of Des Moines, which is the real cause of the vogue



Capital City Studio, Des Moines, Iowa.
T. F. CANE.

Manager of the Empress Theater, Des Moines, Ia.

which the Empress enjoys with its patrons and one of the best houses booked by Sullivan and Considine.

ARE STAGE AMERICANS HUMAN?

Whatever may be the deficiencies of Mr. Monckton Hoffe in the matter of playwriting, it remains that he possesses the faculty of inventing what is known on Broadway as "unnatural, no good" dialogue and what is, therefore, dialogue at once natural and very good, writes George Jean Nathan in the September Smart Set, after his recent return from London. His latest play, "Things We'd Like to Know," until recently to be envied at the Apollo—in its first act especially—discovers this ability anew. This Broadway and, via Broadway, theatrical American attitude toward and conception of what constitutes good dramatic dialogue is a strange and awesome emotion. If one were to appraise American human beings by the ritual of their conversation as that ritual has been superimposed upon us by the majority of financially successful American dramatists, it would inevitably follow:

1. That it is not "natural" for an American to speak save in slang.
2. That it is "unnatural" for an American to be witty.
3. That it is not "natural" for an American ever to speak save in "short, crisp, snappy" sentences.
4. That it is "unnatural" for an American to speak a pure, grammatical English.
5. That an American only speaks "naturally" when he speaks in terms of "laughs."

Of course this contention on the part of the financially successful American dramatic writers is by no means so absurd as it may appear. It has, indeed, a considerable foundation of truth. But, as I have endeavored time and again to show, is it, in view of this fact, not the duty of our playwrights with dreams other than pelf (and should not one have such dreams once one has achieved the pelf?)—is it not their duty, or at least our two-dollar prayer, to entertain us in the theater (when they seek to manipulate American characters presumed to be rational, educated and mentally alert) with characters that speak something above the vulgar and arid jargon of grillrooms, dancing restaurants and cheap clubs? Hoffe, as I say, presents to our ear dialogue that neither drives us from the *foufouille* with a laborious "building up of laughs" nor drives us down upon our spines with an equally laborious artillery of so-called "clever" and hence stupid, epigrams.

A four-act play by Frank Price, entitled "A Philman's Daughters," is credited with success in London. It was produced Aug. 3. It is a raffish play.

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PITY THE MANAGERS

THE spectacle of united managers debating an ultimatum presented by their own employees, the stage hands, is one we have anticipated for a long time. In fact, as the issue involves players and authors whose activities are also halted when theatrical business ceases, we have wondered why it was not sooner brought to a head. The specific problem, why a manager should engage a stage crew, in addition to the one he already has in his employ, for moving an attraction just a few blocks to another theater, is as baffling to the lay comprehension as it is to the managerial mind.

The latest instance has been the case of "When Sylvia Runs Away," which opened at the Playhouse last week. As is usual in such cases, Manager BRADY arranged to whip the play into shape with a few performances out of town, before bringing it in for the New York premiere. He took his production to Asbury Park and prepared to open.

But, lo, and behold! the stage hands' union stepped in, and informed him that his particular curfew would not ring that night unless he provided a road stage crew in addition to the one he had brought with him from the Playhouse. Nothing daunted, BRADY canceled the Asbury Park engagement, came back home and submitted his grievance to his association, which at once backed up his stand.

Mr. BRADY has had similar experience in the past as have Belasco—in moving "The Temperamental Journey" from the Belasco Theater to the Republic, only two blocks away—and practically all other managers who have been unwilling to pay salaries to men in idleness. "Sylvia Runs Away" was presented on the road last season, so that complicates matters and makes the Asbury Park engagement much less in the nature of a tryout.

Of course, the union is expected to say when an attraction becomes a road show, for to permit an attraction to be moved by the house crew from the Playhouse, in Forty-eighth Street, let us say, to the West End, in 125th, might also sanction the similar transportation of a piece from Minneapolis to St. Paul, or Kansas City, Mo., to Kansas City, Kan., or from one city to another so close that they are almost identical. But it does seem that the

ruling of the union should be specific enough to allow for both exigencies.

The point is not so much the engagement of another crew as it is that a manager is compelled to keep his house crew, in addition; while once employed, the extra crew seems to regard itself engaged for the entire season at full pay. If provision could be made that a manager might not be compelled to maintain two crews for one operation, but could keep either one or the other, it would appear to be a more equitable arrangement. That a man should be compelled to engage workers when he and they are fully aware in advance that they are to be maintained in idleness, certainly does not seem fair.

Another thing that seems unjust is that the union does not guarantee the efficiency of the men they compel a manager to employ.

A TOO TIMELY PLAY

ATHERTON BROWNELL in his peace play, "The Unseen Empire," which was to have been produced this season with ELISIE FERGUSON as the star, has dropped a figurative bomb into the midst of world theatricals by demonstrating that a play may be, of all things, too timely.

For many seasons it has been maintained by managers and others, in the confidence of Melpomene, that the closer a play came to affairs of the day, it would succeed in the same proportion. But now "the seeming anomaly," that E. H. CHAPIN said years ago is bound to come "through every rift of discovery," is here with its particular application: "The Unseen Empire" may not be presented because it so closely parallels the situation of the warring nations abroad.

It is doubtful that even Mr. BROWNELL, with all his intimate knowledge of his material, could have realized how very near he came to the actual trouble that was brewing even at the time of the play's inception. In the action the leading figure is Lady Fredrika, corresponding to BERTHA KRUPP, daughter of the famous gunmaker of Germany, while another principal is an emperor who is said to match in detailed conceits the dominant figure of the Kaiser. And all through the piece the soldiers use the actual pass-word of the German army, "The Day."

It attempted to demonstrate that with certain forces at work to combat the machinations of business greed, a war such as the present could never take place. And it is said that now this hypothesis has been entirely upset, leaving the drama, which has commanded a mountain of energy and care on the part of the author and his associates, irremediable.

Mr. BROWNELL's experience is not to be construed into discouragement of dramatists who feel they have messages pertinent to international affairs, for it is not likely that a prophecy on the mimic stage, and its fulfillment in the theater of the world, will again be contemporaneous, certainly not for a long time to come. In fact, "The Unseen Empire" was written in ample time to have been presented a full season ago. Although it is unfortunate that Mr. BROWNELL is compelled to suffer abandonment of his work through sheer force of circumstance, his accuracy is a personal tribute. Every time the theater is used as a medium for a real message to humanity, it soars just a little nearer to its high estate.

MARRIED

Invitations are out for the wedding of Theodore Kecker, known to the stage as "Theodore Doolley," to William Kendall. The ceremony is to take place on the morning of Aug. 30 at the Catholic Church, Florence, N. C.

Margaret Henry, who appeared in "The Beauty Shop" last season, was married at St. Andrew's Memorial Episcopal Church, Yonkers, N. Y., to Merrill Burr Sands, of New York, Aug. 18. The bride was soprano soloist in the church where she was married for four years. She will devote herself to concert and choir singing henceforth.

DEATHS

SAM CORBETT, Jr., formerly advance man with "The Shoddy Regiment," "The Red Moon," and several other theatrical companies, died Aug. 17 from consumption of the brain, sustained in an accidental fall. His father survives him.

JOSEPH GALASSI, a moving picture and vaudeville promoter and manager of Schenectady, Amsterdam and Cohoes, died at his residence, 308 Summit Avenue, Schenectady, N. Y., on Thursday morning, Aug. 13, 1914, of a complication of diseases.

ROBERT T. BROWN, formerly a producing manager, died at his home in Boston Aug. 14, of a complication of diseases. The deceased was sixty-five years old. Interment took place at Mount Benedict, Mass. He is survived by his son, Todd Brown, of the team of Brown and Fraser.

SAMUEL G. EDWARDS, an old-time bareback rider, died at La Jolla, Cal., on Monday, Aug. 10, and was buried on Wednesday. Mr. Edwards was well known and had many friends. A wreath of flowers bearing the inscription, "To the memory of Samuel G. Edwards, Champion Bareback Rider of the World," was left on the plain coffin by an unknown friend.

MERRAT—Passed away at his aunt's home, 3008 South Park Boulevard, Aug. 8, John H. Murray, son of the famous character actor, comedian and stage director of a generation ago. The son was a young man of great promise and abilities. Was one of the best stock managers Sperry Hutchinson and Company had until within a few months of his death. His mother, Louise Fraser, one of the Pitt Players of Pittsburgh of last season, will return to her profession.

HARRY HUNNELL, for nearly half a century known to the stage as C. W. Vance, died Aug. 17 at the age of sixty-two, at Washington Asylum Hospital, Washington, D. C. Interment took place the next day at Rock Creek Cemetery without ceremony and in the presence of only four of his former friends. He was a native of Cincinnati. In Washington he appeared at both Columbia and Poli theaters. He was one of the best known stage managers of his day, having served in that capacity for Lawrence Barrett, John McCullough, Tom Keene and many other noted stars.

THOMAS J. QUINN died at Milford, Del., Aug. 12, after several months' illness, aged sixty-five. A widow, Nellie Quinn, and son Thomas, survive him. Mr. Quinn was an actor of ability of the old school, having been associated early in life with Edwin Booth, and later with Robert B. Mantel and other distinguished players. He was a life member of the Queensborough Lodge, No. 878, B. P. O. E. of Long Island. The burial took place at Milford on Sunday following the decease. A detachment of Wilmington Rifles accompanied. Milford contained many friends of Mr. Quinn, as he has resided there on a small farm which he purchased upon his retirement from the stage four years ago.

CLARA RAINFORD (Mrs. Charles Norris), known to all professionals of the older generation, a member of one of the oldest and most distinguished families on the American dramatic stage, died Aug. 9. For several years Miss Rainford had made only occasional appearances with various stock companies in and about New York. Her last regular engagement was as Nora in "The Road to Yesterday." She was the widow of Charles Norris, considered one of the most admirable actors of his time for several years a member of the famous Boston Museum company. They were married while members of John E. Owens's company, and together or singly were associated with most of the stars of that period. Miss Rainford is survived by a sister, Mrs. Charlotte Wade Daniel, a son, Edgar Norris, and a daughter, Lillian Ethel Norris.

EDITOR'S LETTER BOX

(Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players whose addresses are not known to the writers, will be advertised in THE MIRROR's letter-list or forwarded to their private addresses if on file in THE MIRROR office. No questions answered by mail.)

N. HARTLOW, Boston, Mass.—Edmund Breece opens in Company A of "To-Day," at Cohan and Harris's Bronx Opera House, New York, Sept. 5. Ethel Valentine is playing the Emily Stevens part.

KADWYN N. F.—Ferenc Molnar is still a young man. He is on the editorial staff of *Fest Neps*, a daily paper in Budapest. He has written the following among other plays: "Der Teufel" ("The Devil"), 1908; "Der Herr Verteidiger," 1910; "Der Leihgärtner" ("Playing with Fire," or "Where Ignorance is Blim"), 1910, and "Der Gardeoffizier."

X. Y. Z., Providence.—Joseph Coyne was born in New York on March 27, 1867, and made his stage debut at Nible's Gardens in 1883 in the Kralffy production of "Excellior." Appeared in varieties as member of team of Evans and Coyne and returned to dramatic stage in 1895. In 1901 he made his London debut in "The Girl from Up There," with Edna May. Returned and appeared in "The Toreador" with Francis Wilson, in 1903 with "The Rogers Brothers in London," and subsequently played in "In Newport," "Abigail," "The Rollicking Girl," "The Social Whirl," and "My Lady's Maid." Recrossing to London, he was seen in "Nelly Neil" with Edna May and as Prince Danilo in "The Merry Widow," in "The Mollusc" in New York, "The Merry Widow" again in London, "The Dollar Princess," "The Quaker Girl," and "The Dancing Mistress."

"THE DANCING DUCHESS"

Musical Comedy in Two Acts, Book and Lyrics by C. V. Kerr and R. H. Burnside, and Music by Milton Lusk. Produced by The Dancing Duchess Company, at the Casino Theater, Aug. 20.

Countess Pauline von Bereny ... Dorothy Jardon
Bessie ... Leila McIntyre
Tilly ... Ada Lewis
Count Gabor von Bereny ... John Hyams
Max Tokay ... Harry Davenport
Captain Carl Casaris ... John H. Goldsworthy
Bert ... Mark Smith
Herr Picklemitz ... Jack Story
Celestine ... Laura Hamilton
Lieutenant Bonn ... Carl Porter
Adolphus Spigott ... William Burreas
Fritz ... R. M. Dooliver
Emil ... Fred Russell
Incidental Dances by Wallace McCutcheon and Vera Maxwell.

"The Dancing Duchess" hesitates. Also she one-stops, fox trots, maxixes and tangoes. Indeed, "The Dancing Duchess" starts out as a Viennese operetta and ends as a dancing contest.

It comes about in this manner. Rosalie loves an army captain, but her uncle wants her to wed his best friend, while her aunt longs for her marriage to a certain gay baron. Eventually they all slip away to a Viennese dancant, each unknown to the other. There the aunt's two comedy servants arrive on stolen tickets, masquerading as their titled employees. To this add a young duchess, who runs away to be a dancer. These are the ingredients of "The Dancing Duchess"—and the only ones.

Comic situations are lacking. Humorous lines are absent. A few old ones have been selected with little discrimination. One of the characters orders at haphazard from a menu. "Sorry," replied the waiter, "the orchestra just played that." However, the plot gives up the ghost early in the second act, when the stage is roped off and every one dances. Wallace McCutcheon and Vera Maxwell dance—very neatly, it should be noted. The principals dance. The choristers dance.

Laura Hamilton, pretty of face, a lively dancer, and of slender but winning voice, is the most refreshing figure in the proceedings. To the coldly statuesque Dorothy Jardon falls the one song of the conventional—flingly but very easily forgettable—score. It is "The Song of Songs," and Miss Jardon sings it very agreeably and effectively.

William Burreas plays a master floor polisher. He is funny in his single moment, when the polisher—at work strenuously rubbing in wax on the Countess's floor with his feet—is mistaken for a tango expert by the dancer-mad guests.

The plot engulfs the others more easily. Ada Lewis fights hard against it and finally disappears. The odds are too great for John Hyams, Otis Harlan, Leila McIntyre, Mark Smith and others.

BIRTHS

An eleven-pound boy was born to Mrs. Catherine Smith, known to the stage as Catharine "Rose" Pullman, Aug. 10, at her home, 8544 Emerald Avenue, Chicago. Mother and son reported doing nicely. Miss Pullman and her husband do a dancing act under the team name of "Smith and Pullman."

The PUBLICITY MEN

A. Toxen Worm is back at his office in the Forty-fourth Street Theater.

Dave Hellman is ahead of "Alma, Where Do You Live?" As far as he is concerned, she lives in the Middle West.

William C. Miller, assistant to Dick Lambert in the Cort offices, was presented by his wife with a baby boy, Aug. 18. Father doing fine. Congratulations, Bill!

Samuel F. Kingston, who for some time has been manager of the Academy of Music, is managing the Siegfried Danse de Folies atop the New Amsterdam.

Murdock Pemberton is in town again, and there is a rumor about that he will shortly have an office on the Rialto as publicity man for a well-known New York manager.

The August McGraw's includes David W. Griffith in its list of \$100,000 men, Woolley devoting an article to him. May we suspect Arthur James of landing this for the Mutual?

Theodore Laebler, Jr., is full of apologies for shaking hands with his left, the thumb of his right having been injured in closing the door of an automobile. Better taste, certainly, than hitting it with a hammer.

Joseph Flynn, formerly of the Colonial Theater and until recently press representative of the Victoria, has resigned from the latter position to accept something more lucrative. Loney Haskell has therefore added another touch to his versatility by combining publicity work with his managerial and numerous other duties.

Kenneth McGaffey is ahead of the New York cast of "Kitty MacKay," which made its first stop at Winnipeg, plays through that part of Canada for a couple of weeks, and then drops down on the map to the States and works its way to the Pacific Coast.

That story on Guy Bates Post, by Glenn Vischer, in the August *Delicacies*, which was read with keen interest, was incidentally a fine bit of publicity work. It was so cleverly placed, in fact, that we would have suspected Dave Wallace, only he disowned it, with unselfish praise for the press agent who made it a monument to his endeavor.

Howard Shelley, who was press agent for the Manhattan Opera company and later for the Philadelphia-Chicago Opera company, has been engaged by Milton and Sargent Aborn to act in that capacity for the Century Opera House. Rufus Dewey will be in charge of the Century Opera House programme.

Bula Harris is doing the press work for the Babes' Hospital and editing a little monthly called *Happy Hours*, "for wide-awake mothers and fathers who think." Maybe "they ain't no such animals" as those named in the subtitle, but there are so many who believe they fit the description, that the circulation of *Happy Hours* is building up rapidly.

Harry Mack is agent for Eastern and Central companies of "September Morn." Otto Klives has the "Circuit" company, and the organization of "While the City Sleeps," by Edward B. Rose. Oliver Martell is out for "Annie Laurie," and Will Hoffman is with "One Woman's Life." All these attractions are managed by Rowland and Clifford.

Seldom has a publicity man who has taken up work in New York more quickly or more securely fixed himself in the favor of the newspaper men than Chester H. Rice, of the Helasco offices. He presents a pleasing personality with ability of the highest order, a combination that, while it works out admirably, does not occur half often enough in this business.

Anna Marble is going on tour ahead of "The Yellow Ticket." This arrangement is made at her own request. Miss Marble was in charge of Woods publicity in general last season, and her work on the Michael Morton play ranked among some of the most artistic and effective press work of the year. Albert Stasman will remain in charge of the press department at the Woods offices.

Eddie Well, of the Frazer offices, has found press work lucrative enough to purchase him an automobile, and since he is riding to and from business every day now in his own car, it is astonishing how many old friends have turned up to pay their respects. He almost ran us down the other day in his durned old bathtub, and never stopped to say as much as "Haw-de-duh."

Reulah Livingstone, the young woman who has fought a winning fight in the publicity game and now occupies a position with the very best, is spreading beauty reports for Paul Swan, the Greek dancer, music notes for Macmillen, the American violinist, not to forget her regular work for Margaret Hawesworth and Basil Durant, the dancers. In her journeyings up and

down Broadway, Miss Livingstone has made many friends.

H. I. Connor, for three seasons business manager in advance of Robert B. Mantell, has accepted a position as the special business agent for the Tennessee Commission for the Panama-Pacific Exposition in San Francisco in 1915. Mr. Connor, or "H.I." as he is usually called, is a graduate of Harvard and has a vast acquaintance with schools, colleges and universities. He is a close student of literature, and also a good public speaker. Last summer, while handling the publicity for Scott's Arctic Foie Pictures, he delivered a lecture before President Wilson at the national capital. His headquarters will be in Nashville, Tenn.

ROWLAND AND CLIFFORD COMPANIES

In the "circuit" "September Morn" company this season are Frank Minor, Louis Kelso, Edgar Murray, Jr., Clarence Nordstrom, Arline Bolling, Maude Potter, William Cameron, Kathryn Borer, Mrs. Mabel Shearer, F. G. Manley, Will Roth, and Al. Gertiser. Dave Seymour is manager.

The Eastern company roster of principals contains Nat Phillips, William B. Howland, Frank Bertrand, Hazel Shannon, Harry Jones, Adelyn Bates, Dorothy Baris, Mrs. L. H. Willis, Charles Hunt, Walter McCall, and L. H. Willis. Will Kilroy is manager.

In the Central organization are Leo Greenwood, John Patton, James Coghlan, Curt Vance, Ollie Carow, Barbara Douglas, Georgia Ellen, Mrs. Cleland, J. W. Bryan, George Tucker, Lee Murkin, and Fred Du Bois. Fred Douglas is manager.

The "Annie Laurie" company includes Hazel Kelly, Virginia Stuart, Marie Mitchell, Blanche Haselton, Robert Brister, Joseph Kelvin, Peter McArthur, Donald Barr, Sidney Platt, R. A. Naramore, and William Pottinger. The manager is William Lemle. The cast of "One Woman's Life" is as follows: Rodney Hanous, Marie Nelson, George Dayton, Guy Gibson, Halworth Starr, Grace Ferrard, Grace Childers, Eva Banes, Fred Belmont, Charles Seelyer, and Al. Gertiser. Ed W. Howland is the company manager.

"While the City Sleeps" has Walter Jones, John Mauston, John H. Elliott, E. H. Horner, Douglas Lawrence, L. Andrew Castle, Jack Beach, Louisita Valentine, Mary Dell, Georgia Edwards, Dolly Devyne, William Claxton, and Edward Moore. C. H. McKinney is the manager. The cast of "The Hoary" will be announced later.

"HENRIETTA" TOUR DEFERRED

The tour of William H. Crane and Thomas W. Ross in "The New Henrietta" has been deferred by Joseph Brooks, under whose direction the stars appear, until around the holidays. "The New Henrietta" season was to have opened in Chicago early in October, and extended to the Pacific Coast. Owing to the unsettled condition of business and the absence of Mr. Crane in Europe, Mr. Brooks has deemed it prudent to defer the movement of such a big production and company to California until conditions are better. The possibility of the postponement of the San Francisco Exposition is also a factor in reaching this decision.

"CANDY SHOP" OPENS

MODESTO, CAL. (Special).—G. M. Anderson's "The Candy Shop" opened in Modesto Aug. 14, to E. R. O. The production was excellent. William Fulton and Maud Rock headed the cast, which numbers Daphne Pollard, who scored; Frank De-shon, Ted Burns, Oscar Ragland, George Baldwin, Florence Morrison, Ida Gold, Beale Franklin, and Francis White. G. M. Anderson and his Easmanay company came up from Niles, Cal., to witness the opening. J. H. Thum.

OPEN "TIPPING THE WINNER"

Joseph Brooks will present Edith Tallaferr, Molly Pearson, and Margaret Greene in George Rolli's farcical comedy, "Tipping the Winner," for the first time in this country in Toledo, Sept. 4, with an extended engagement to begin at the Blackstone Theater, Chicago, on Sept. 6. In the company supporting the three stars are Regan Hughton, Wilfred Seagram, Eric Campbell, H. A. Brandon, Ethelbert D. Hale, Frederick Moyse, Marie Hamell, Katherine Brook, and Rita Otway. Rehearsals are now in progress at the Liberty Theater.

CORTHELL IN "PAIR OF SIXES"

Herbert Corthell, who appeared in "The Dancing Duchess," has been engaged by H. H. Frazer to play the principal comedy role of "T. Rogers John" in the Western company of "A Pair of Sixes," which begins its season Sept. 2. Mr. Frazer also engaged Bernice Buck (Mrs. Corthell) to play Mrs. Nettleton in the same company, which includes Oscar Figman, Orlando Daly, Minna Gombel, Jack Rafael, Richard Baris, Arthur Linden, and Clarence Newcombe.

MONTGOMERY AND STONE REHEARSE

Montgomery and Stone started their rehearsals at the Globe Theater yesterday. In the cast engaged for the new production are Charles Aldrich, Douglas Stevenson, Helen Falconer, Belle Story, Juliette Day, Selma Rawlston, Gene Ravey, Violet Bell, Marjorie Bentley, Edgar Hay, and George Phelps.

ON THE RIALTO

An humble actress scored a hit.

Bought manager and spoke, to wit: "In bright lights up in front out there announce me as the star; of profits I must have a share; I want a motor car; my name must be in letters large, on billboards ten feet high; the leading man at once discharge!—his work puts mine awry; I want the biggest dressing-room—don't care who has it now!—my presence gives this play its boom, the credit's mine, I vow! This whole shebang must bend the knee to me—I am the cheese; or, listen to this carefully, I'll drop my part and 'breeze!'"

The manager his thin lips bit, And said, "I've got to stand for it!"

Anon an actor hit did make, But when acclaimed thus calmly spoke: "I thank the Gods that some small good has come of my poor work; though grateful, be it understood, the facts I cannot shirk; this play is great—may, do not start!—and full of wit and truth, its merit won, not my small part success has brought, forsooth. You ask me, would I be a star? Ah, sir, it is not meet; perfection yet is still too far from me; though it were sweet to be thought worthy; but, you see—I speak this from my heart—as novice I must serve humbly, until I've mastered Art!"

Said manager, "For heaven's sake, Let me dream on—I would not wake!"

CHARLES FUR.

Clinton Stuart and a friend from out of town attended the performance of Sylvester Schaeffer recently. Going west on Forty-fourth Street from Broadway, the friend caught sight of the electric sign on the Forty-fourth Street Theater, which reads: "Sylvester Schaeffer and his European company charms, thrills and delights as no other—Acton Davies," with the name of Davies in illuminated letters almost as large as those used for the versatile German player. "Acton Davies!" exclaimed the friend; "I didn't know he is an actor." "He isn't," replied Stuart; "he's a critic." "Oh, yes, Acton Davies, the critic. Oh, yes, to be sure!"

A few evenings ago the manager of "The Third Party," the new farce playing at the Shubert Theater, went behind the scenes to take an account of the properties which are consumed at every performance.

He found that they required this list of perishables:

- Fifteen cents' worth of radishes.
- Two boxes of cigarettes.
- Half a dozen cigars.
- Four bouquets of roses.
- Twenty-five cents' worth of celery.
- One portion of fish, sixty cents.
- Five cents' worth of toast.
- One quart of Rhine wine.
- One magnum of champagne (real gas water).
- Fifty gallons of water (for rain).
- Four bottles of seltzer.
- Eight cups of tea.
- Four cups of coffee.
- One box of Nabisco wafers.
- One dozen blank cartridges.

Musical directors, take notice! Mr. Oscar Radin, musical director of "The Passing Show of 1914," furnishes some interesting data on the subject of national anthems in general and the effect produced when his orchestra plays them.

"When we first began playing the anthems," said Mr. Radin, "I started off with Russia, followed by Germany, then Austria, France, England, and lastly the United States. For England I played the national anthem, 'God Save the King.' On the first night when we began the strains of this song I was astonished when the entire audience stood up. After three nights of observation I discovered that the people thought I was playing the national anthem of the United States. Consequently I had to change this, and instead of playing 'God Save the King' I now play 'Rule Britannia.'"

"Many people suppose that the national anthem of Germany is 'Die Wacht am Rhein.' This is merely a patriotic air. The national anthem is 'Heil dir im Siegerkranz,' and the tune of this is the same as 'My Country, 'Tis of Thee.' The same mel-

ody serves the same purpose for Great Britain and Canada, for the United States, for Germany, Bavaria, Switzerland, Brunswick, Hanover, Norway, Prussia, Saxony, Weimar, and Wurttemberg.

"Russia's national anthem is 'God Save the Czar.' 'Gott erhalte Franz der Kaiser' is Austria's national anthem, but when played in Germany is called 'Deutschland über Alles.' The patriotic air of Austria, by the way, in my opinion is from a musical standpoint, the best anthem of all. It was written by Haydn on order of old Francis Joseph, and every bar shows the mark of the musician.

"France, of course, has 'La Marseillaise,' which is an old church anthem. The anthem of our country is 'The Star Spangled Banner' and not 'America,' as so many people imagine. I find that the audiences are very responsive to these airs, especially in times of war. I think, however, that American audiences should know more about our anthem—that is, they should be able to recognize it when it is played and not jump to their feet, as so many people do, when an orchestra plays 'America' or 'Dixie.' The rule of the army and navy is that officers arise only to the tune of 'The Star Spangled Banner,' and they are taught the melody, and consequently never make a mistake."

NEW PRODUCERS

Grand Producing Company Opens Aug. 31 at Sioux City, Ia., in "The Woman Pays"

Out of the West comes a new firm of producers known as the Grand Producing Company. Their initial offering will be a play of the underworld by T. Charles Shipley, entitled "The Woman Pays." Lorraine Keane is to be featured in the leading role. The attraction opens the season at Sioux City, Aug. 31, where the headquarters of the new firm is located, and will play all the fair dates on the Maurice W. Jenkins Circuit late in October.

This production will be followed by another new play called "Three of a Kind." Mr. Shipley, author of "The Woman Pays," is manager of the new concern. He says he feels that although they are making their initial bow at a rather uncertain time, they hope to weather what promises to be a very stormy season by starting out in a modest way.

FRITZI SCHEFF SIGNS

Comic Opera Star Arranges to Play Kitty Gordon Part in "Pretty Mrs. Smith"

Oliver Morosco signed a contract last Friday with Fritzi Scheff, the comic opera star, to play the Kitty Gordon part in "Pretty Mrs. Smith." Rehearsals started Saturday, and the piece is to be produced at the Casino Theater Sept. 15. "Pretty Mrs. Smith" was originally presented in Los Angeles with success, and was brought to Boston, where, with Kitty Gordon in the title role, it played for some time. "Just and lyrics are by Oliver Morosco and Oliver Harris, while music is by Harry James. The piece has been much revised since its presentation last season.

TULLY GETS DECREE

Playwright Gets Divorce from Eleanor Gates in Los Angeles on Charge of Desertion

LOS ANGELES, Aug. 21 (Special).—Richard Walton Tully, author of "Gone with the Wind," "Bird of Paradise," and other plays, to-day received a divorce from Eleanor Gates, author of "The Poor Little Rich Girl," "We Are Seven," and others, the decree being granted Tully by Superior Court Judge Taft on the ground of desertion. The couple were married Jan. 20, 1901, in Merced, Cal. In 1912, according to Tully's testimony, they separated at the Hotel St. James in New York. He freely admitted that he gave her good cause to quarrel with him, but said he followed her to San Francisco and they were reconciled. His testimony was corroborated by his mother. But the reunion did not last long. Mrs. Tully did not contest the action, and is at present in New York.

ETHEL VALENTINE WEDDED

Torn from her husband's arms after a honeymoon of eight short weeks, by the ruthless hand of war, Ethel Valentine, the young Western actress who was leaving woman last season in "To-day," returned to New York last week on La France. It is known to every one except her father and mother, who came to New York from St. Louis to witness the ceremony, that Miss Valentine was married June 8 to Jean Jory, a young Frenchman of this city. Even her manager, Harry Von Tiger, had no intimation of her marriage until the rehearsal immediately after the close of her season in "To-day." Mr. Jory took his bride to Paris to the home of his parents. Aug. 1 came the order for mobilization, and Jory, a lieutenant in the 80th Regiment of the 1st Infantry, answered the call. Miss Valentine left Paris Aug. 8. She heard from her husband Aug. 12, from Bar le Duc, Meuse, saying all is well.

George A. Boone is laying off in Chicago, taking a vacation.

THE FIRST NIGHTER

"On Trial" So Far the Only Pronounced Hit—"What Happened at 22" is Fair—"Dancing Duchess" and "When Sylvia Runs Away" Already Doomed.

"ON TRIAL"

A Play in Three Acts and Epilogue by Elmer L. Reizenstein. Produced by Cohen and Harris by Arrangement with Arthur Hopkins and Staged by Sam Forrest. Candler Theater, Aug. 19.

The Defendant Frederick Perry
His Daughter Constance Wolf
His Wife Mary Ryan
Her Father (Deceased) Thomas Findlay
The Dead Man Frederick Truesdell
His Widow Leckie
His Secretary Hans Robert
A News Agent Wallace Clinton
A Hotel Proprietor Lawrence Ridinger
A Physician George Barr
A Maid Florence Walcott
A Waiter Frank Young
The District Attorney William Walcott
The Defendant's Counsel Gardner Crane
The Clerk John Klendon
The Court Stenographer Charles Wall
The Court Attendants James Herbert

PROLOGUE.—The Court Room.
ACT I.—Scene 1.—The Library in the Home of Gerald Trask, June 25, 1912, 9.30 P.M.; Scene 2.—The Court Room.
ACT II.—Scene 1.—The Court Room; Scene 2.—The Hitting Room in the Home of Robert Strickland, June 24, 1912, 7.30 P.M.; Scene 3.—The Court Room.

ACT III.—Scene 1.—The Court Room; Scene 2.—A Room in a Hotel on Long Island, TRILL; Scene 3.—The Court Room.

EPICLOGUE.—Scene 1.—The Jury Room; Scene 2.—The Court Room.

The fact that the public still clings to its old liking for melodrama was proved last year by the long engagement of "With the Law," and is again evidenced by the unquestionable success scored by "On Trial." Here we have a betrayed maiden as the center figure, the villain who betrays her, and a trusting husband who kills the betrayer when he discovers the truth—the dear old triangle, which they have been telling us, is no longer eligible as a dramatic motive. The fact that cents are selling four weeks in advance furnishes the answer of the public, which is the court of last resort.

It is a pure, unmitigated melodrama, but it succeeds because it is good melodrama, in which the characters act as rationally as characters in plays not of the same lineage, in situations which are sensational and even thrilling.

The interest, moreover, gains materially by reason of the novel treatment of the material in hand. The main thread of the story winds through a court trial, in which a man is accused of the murder of another man whom he suspected of a liaison with his wife. The murder takes place in the house of the victim, and is coupled with the mysterious disappearance of \$10,000 from the dead man's safe.

The departure from the regular course of dramatic events in the case of "On Trial" consists in this: As a witness appears on the stand to testify, the events to which he testifies are reproduced on the stage by all the parties to the events, after a quick change transposing the spectator, after a momentary period of darkness, to the scenes of the happenings. The wife of the accused man, mother of a nine-year-old girl, is thus shown, retroactively, in one act as a young girl who is induced by her love for the reckless rake to elope with him, and made to believe that he intends to marry her. In this way her suspected relations with him, after many years, which has induced her husband to kill him, are shown to be entirely innocent, though these relations were never confessed to the husband. A synopsis of the scenes above will make clearer the method followed of conveying this story of seduction and crime to the audience.

Another strong point in favor of the performance is the admirable acting of every member of the cast. Miss Mary Ryan distinguishes her portrayal of the wife with decided tact and feeling. Her change from the emotional scenes which involve her in the case, to the light-hearted, trustful girl of seventeen who innocently falls into the trap of her seducer, was denoted with a capital display of versatile power, in which she commanded the sympathy of the audience with complete mastery. Two other parts played with signal distinction were those of the husband and the betrayer, Messrs. Perry and Truesdell, respectively. Their work was typical and clear. Mr. Robert scored in the last scene as the private secretary to the dead man, who is recalled to the witness stand and lured into confessing the robbery of the safe by the

adroit cross-examination of the attorney for the defense, though slightly more moderation would have added to the artistic completeness of the performance. The remaining roles are all played in exceeding good taste to produce the impression of an harmonious ensemble. The scene in the jury room, for instance, is worthy of the highest praise.

The performance shows evidence of intelligent stage direction and a careful selection of players for the various roles.

"WHAT HAPPENED AT 22"

Play in Three Acts by Paul Wiltach. Produced by John C. Fisher. Harris Theater, Aug. 21.

Willoughby Charles Abbe
Louise Lloyd Robert Fletcher
Dore Wilson Carroll McComas
Inspector McBride Reginald Barlow
Francis Knowlton, Jr. J. K. Hutchinson
Francis Knowlton, Sr. Frank Kemble Cooper
Celia Malcolm Duncan
Celia Helen Crane
Miss Knowlton Blanche Aris
Webb Estar Banks
Carruthers Charles Abbe
Carruthers Wadsworth Harris

What Happened at 22? Murder, forgery, mad jealousy, and an attempt to send an innocent man to the electric chair. From which it may be gathered that Mr. Wiltach has written a crook play.

A master forger and the head of an employment agency work hand in hand. The agency lands the positions in fertile fields and the artistic penman, Dave Wilson, does the rest.

Wilson has been fascinated by a little penniless girl, Louise Lloyd, who happens into the place in quest of work. The lawyer, who is working on the crook's last forgery, happens to the same agency in search of a young companion for his sister. He insists upon engaging little Louise, whom he has happened to notice "on the avenue." So the girl goes as companion, and Dave, although she had rejected his love, later works his way into the lawyer's household as valet.

Next the attorney is found studying Wilson's last three forged checks. Meanwhile his son and the companion have fallen in love. Little Louise—by feminine intuition, Mr. Wiltach tells us—happens to notice that the "i's" are not dotted on any of the checks. This gives the lawyer his needed clue—for it proves the forgeries to be the work of but one man. A chance "phone message" transcribed by the valet, who is already under suspicion—completes the chain of undotted "i's" evidence.

Then Wilson kills the lawyer—to end the investigation and plans to throw the blame on the son, thus wrecking the budding romance. The police come. Evidence points to the son. Wilson hints at a quarrel he partially overheard. A will—clumsily changed by the crook, of course—convicts the detective that the son did the murder. But the girl pleads for five minutes. She discovers that the "i's" in the will changes are not dotted. "There's a blot on this paper," she exclaims, "ink must be on the guilty man's hand!" Wilson attempts to hide his hand. "There's no ink on my fingers!" he exclaims. "And none on the paper," she responds. The crook attempts to escape, the police run after him, and the curtain falls on the sweethearts reunited.

The final situation has dramatic interest, but it is gained by stretching and distorting the probabilities far beyond reasonable belief. Things just happen—to gain the melodramatic climax. The early portion of the play has some little interest, but the drama's success—which cannot be more than moderate—or failure rests upon the last scene.

On the whole, the drama is well done. Reginald Barlow does all that is possible with the role of the master crook. At times there is too much sinister exaggeration, perhaps. Anyway, the characterization does not make us in the least forget the poise and artistic excellence of his smug rogue, Scaramel, in last season's "Prunella."

The best bit of acting is contributed by Charles Abbe, whose portrayal of the old employment agency secretary is a cameo of character playing. Another bit—the old maiden lady of Estar Banks—is delightfully done.

Carroll McComas makes a pretty Louise, but she completely misses the necessary note of simplicity. Malcolm Duncan is most commendable as the accused son. His emotional moment rings true. Frank Kemble Cooper gives distinction to the conventional role of the lawyer. The solidity and detail of the library setting deserves note.

"What Happened at 22" points at least one moral. Always dot your "i's."

SYLVESTER SCHAEFFER

One of the most interesting one-man performances ever seen in New York is supplied by the indefinite engagement of Sylvester Schaeffer at the Forty-fourth Street Theater, which began Aug. 17. There is not much to be commended in the vaudeville first part, except that it has the merit of

being short; but in Schaeffer is incorporated the versatility of Proteus, and for an hour and a half this clever German artist has the audience completely under his spell. He is not only an expert painter and a superior violin virtuoso, but also one of the cleverest jugglers, riders, pantomimists, marksmen, and animal trainers we have seen in years. He excels in one and all. Four horses, a school of dogs, and a couple of deer are parts of his animal act. He puts two of the horses through their paces and shows the high proficiency attained by the handsome animals and his training. He comes on the stage in a Greek war chariot drawn by two powerful dapple grays and tosses the chariot about on the soles of his feet as if it were cork. Finally he appears as Atlas carrying the globe on his shoulders in an apotheosis revealing four men, representing Europe, Africa, America, and Asia rising from the globe, a feat of strength not readily associated with the slender figure of the performer. Aside from his skill, Schaeffer has a charm of manner, a magnetism, that attracts.

"SYLVIA RUNS AWAY"

Comedy in Three Acts, by Robert Housum. Produced by William A. Brady, Ltd., The Playhouse, Aug. 18.

Scott Hamilton Albert Brown
Dorothy Lee Edward Langford
Samuel Graham Ned A. Harris
Sally Driscoll Alice Brady
Sylvia Deane Geraldine O'Brien
Daniel Hyde Albert Moore
Bartholomew Butts Charles Lathian
Fopham Charles Homer
Frank Elmer Booth
Sergeant Stiller Elmer Booth
Roney Sidney Macey

When Sylvia, or any other heiress, runs away in present-day comedy, you may be sure that things are going to happen. Robert Housum saw that things happened plentifully to his heroine, and in the process his comedy became a farce that elicits quite a few laughs. The weakness of the play lies principally in the fact that the author has chosen a set of characters whose trials and tribulations could not be expected to be of more than a passing interest to the average audience. Their speeches lack the breath of life, their complications are of the illusionary kind that one feels could be dispelled at any moment by a wave of the hand. The start is slow, and opportunities all too frequent for the interest to lag.

After Sylvia runs away she turns up as maid in a house with three young men and a butler. The young men, who are in bad need of money, determine to turn detectives and catch the missing Pittsburgh heiress. Sylvia, for whom a reward of \$10,000 is offered. When Sally Driscoll, a friend of Sylvia's, mistakes their house for that of a fortune teller, they jump to the conclusion that she is Sylvia, and make her prisoner, pending the arrival of the Pittsburgh uncle with the reward. The second act and most of the third chronicles the efforts of the girls to escape. A burglar wanders into the house and helps along the gaiety. All ends when the uncle arrives, the boys get the reward, though it was for the maid and not the girl they thought was Sylvia. The latter has fallen in love with one of the young men, while Sally has captured the heart of another.

"Sylvia Runs Away" has given Alice Brady one of the best roles of her career, in that it allows her to be charming, girlish and cute. Geraldine O'Brien has much the same task as Miss Brady, and she meets it well. Ned Sparks is seen as one of those grouches who always disagree with everybody and takes the center of the stage for much of the action. Elmer Booth, slated for a "bit" as the burglar, is one of the pleasant memories of the evening. The balance of the players are excellent, though they labored under the burden of lifeless, stilted roles.

As a first effort, "Sylvia Runs Away" is encouraging. Mr. Housum has an eye for farce situations, and with increased deftness at painting his characters and keeping the action speeded up, should produce work that will last longer than his present piece.

OPERA NOT STOPPED BY WAR

General Manager Gatti-Casazza, of the Metropolitan Opera House, has sent reassuring messages from abroad to the directors here regarding the rounding-up of the opera stars who have been delayed by the war. Not only singers are stranded on the other side, but also important players from the Metropolitan Orchestra. As long as Italy remains neutral, the plan will be to get the people to Italian ports and thence to America.

KNOBLAUCH PLAY FOR BELASCO

It is reported that Edward Knoblauch, author of "Milestones," "Kismet," "My Lady's Dress," and other plays, has just completed arrangements with David Belasco for the presentation of a new play that has just come from his pen. Further, it is said that this production will be made in January. The sensational nature of the piece may require the entire remodeling of the stage of the Belasco Theater.

TAX FOREIGN STARS

The Treasury Department has issued instructions to Internal Revenue Collectors providing for collection of tax on incomes of non-resident aliens derived from trades or professions in the United States. This will affect all actors, opera singers, and other artists who came to the United States to fulfill engagements and later return to their native lands.

NEWTON ARMORED TRUNKS



3 Grades, 3 Sizes, Men's, Women's or Combination. Center or Double Tray. 5-Year Guarantee. Special discount to Professionals. NEWTON & SON 39 Elm Street, CORTLAND, N. Y.

NEW! POUFRE COMPACTE RIVIERA
"A soft tablet and hard puff in delicate box with reducing mirror. Very convenient for hand bag. White and all the new French tints. 25c per box. Perfumery Stores. SPECIALISTS IN MAKE-UP. NEW YORK BOSTON. (Circled logo with a woman's face and the text 'NEW! POUFRE COMPACTE RIVIERA' and 'A soft tablet and hard puff in delicate box with reducing mirror. Very convenient for hand bag. White and all the new French tints. 25c per box. Perfumery Stores. SPECIALISTS IN MAKE-UP. NEW YORK BOSTON.')"

Opera House to Lease

Feb. 1st, 1915 to May 1st, 1915. With privilege of two more years. MOUNT PLEASANT, PA. (Westmoreland Co.) Population 6,000. Bids must be in not later than Sept. 10th, 1914. Privilege reserved of rejecting any or all bids. A. S. OVERHOLT, Secretary, Town Hall Association.

Wanted, Stage Attractions for the

ATHOL, MASS. FAIR. Sept. 7th and 8th. ALBERT ELLSWORTH - Secretary

"THE GIRL FROM UTAH"

The regular season at the Knickerbocker Theater began last Monday with the production in this country of a musical piece, "The Girl from Utah," which was originally produced in London. In the cast are Julia Sanderson, Donald Brian, and Joseph Cawthorn. A review will appear in next week's Mirror.

MRS. FISKE REHEARSING

Mrs. Fiske's company assembled Aug. 26 for the first reading of the new comedy by John Luther Long, in which she is to appear this season. The scenes of the play are laid in London in 1780, and the story is one of high comedy intrigue characteristic of the Garrick and Wolington period. Harrison Gray Fiske will personally superintend the rehearsals and supervise the production. The costumes and accessories, which have been made in London, are now in transit by an English ship, and it is expected that they will arrive in ample time for the opening performance, out of town, in September.

LEE LASH
Beautiful Drops
Six "Ads" or Less Gratis

Broadway Office: LONG ACRE BUILDING

STEIN'S MAKE-UP
MICOLA ROUGE
The Beauty Parlor, Inc.
3014 EVERYWHERE.

WAR HURTS THE PAPERS

Martin Beck Directs That Billboards Be Used, as People Read War News

The European war is bringing about a phase of theatrical advertising which promises to affect newspapers in a most unexpected manner. A report reaches THE MIRROR from Western points that letters have been issued from the office of Mr. Martin Beck to theaters in the Orpheum Circuit, instructing the local representatives, that is, house managers, to cut down newspaper advertising a third or a half, and spend the money thus saved in more billboard work. The letter states the opinion that people who read the papers nowadays read only the war news, and not the advertisements.

And approval of billboards, the Association of Bill Posters is requiring the owners of plants in each city to have their boards painted, which means that the boards must have a four-inch frame around every space large enough for a twenty-four sheet. Most of the "stands" used by managers consist of twenty-four sheets with a four-sheet date alongside to give the name of the theater and, if necessary, the date. Now these stands will have to be reduced to twenty sheets, in order to allow for a four-sheet date alongside. And the double stands, or forty-eight sheets, will have to be abandoned. All of which, no doubt, is to make the boards more attractive, and help to eliminate criticism of boards in general.

PLAYS WITHDRAWN

"The Elder Son" to Succeed "Sylvia," and "Pretty Mrs. Smith" Follows "Duchess"

"The Dancing Duchess," the Shubert musical production, and "Sylvia Runs Away," the comedy by Robert Housom, produced by William A. Brady, closed their engagements Aug. 25 after brief existences. The successor to the attraction at the Playhouse will be "The Elder Son," a comedy that was tried out successfully last season. The opening will take place Sept. 14. In the company will be Norman Trevor, Eric Maturin, Harry Green, Cynthia Brooks and her daughter, Norma Beauchamp, Nell Compton, and Lois Carruthers. The Morosco production of "The Pretty Mrs. Smith" will probably follow "The Dancing Duchess" at the Casino, Sept. 15.

HIP OPENS SEPT. 5

Shuberts Announce "Wars of the World" for New Attraction at Big Playhouse

The Hippodrome is to open Sept. 5, according to the announcement made by the Shuberts, with an attraction called "The Wars of the World." This will have nothing to do with the present conflict, the title having been given more than six months ago. It contains no definite story, but is designed to illustrate the various conflicts among men from the earliest times to the present. Arthur J. Voegtlin furnished the idea, William J. Voegtlin staged it, John Wilson furnished dialogue, and Manuel Klein the music.

MEGRUE-HACKETT FARCE OPENS

SPRINGFIELD, MASS. (Special).—The new Cohen and Harris farce, "It Pays to Advertise," will open at the Court Square Theater, Springfield, Saturday, Aug. 29. The authors are Roi Cooper Megrue and Walter Hackett. In the cast are Ruth Shepley, Grant Mitchell, Louise Drew, Will Daming, Cecil Breton, John W. Cope, Vivian Roger, Robert Harvey, Sydney Seaward, George Schaeffer.

DAILEY ESTATE

Peter F. Left \$16,516 to Be Divided Between Brother, Sister and Nephew

The appraisal of the estate of the late Peter F. Dailey, the actor, which was delayed by threatened lawsuits of relatives and uncertainty as to tax, was filed Aug. 19. The taxable net estate in the State of New York is given as \$10,500, while Mr. Dailey left personal property valued at \$16,516. Bonds of the Mt. Carmel Cemetery and of the Dreamland Amusement Company make up the bulk of this latter. The estate is divided equally between Robert L. Dailey, a brother; Loretta Dailey, a sister, and Louis McCabe, a nephew.

"THE DREAM"

John E. Kellard, Shakespearean Actor, to Create Role in New Modern Play

John E. Kellard has been engaged to create the leading role in a new play by Arthur J. Lamb, entitled "The Dream." In his support are Dallas Weir, Maybelle Byrnes, Frances Shannon, and William A. Evans. Rehearsals, which begin at an early date, are under the direction of Frank Hatch.

BICKERTON PLANS

The New Era Producing Company, Incorporated, Joseph P. Bickerton, Jr., president, is launching two companies of "Adels" and one of "The Rule of Three." Miss Peggy Wood, who last season scored a triumph in the "Madcap Duchess," will play the title role in "Adels" in the Eastern company, and Miss Carolyn Thomson, who played "Adels" in the Western, will again play the title role in the company that is to play return engagements in all the Western towns.

Miss Katherine Gray will again portray the part of the much married lady in "The Rule of Three," the satirical farce by Guy Bolton, which opens at the Montauk Theater, Brooklyn, the first week in September.

"ROBARY" AT POPULAR PRICES

"The Story of the Robbery," the big English melodrama of love and war, now in mid-ocean on route to this port, will be presented at the Manhattan Opera House Sept. 7 at a new scale of prices, which the managers, Messrs. Comstock and Galt, have designated "A War Price for a War Play in War Times." The best seats in the house are to be sold at a top price of \$1, with other locations at correspondingly lower rates.

THE "EVERYWOMAN" COMPANY

Henry W. Savage has completed the cast for his "Everywoman" company, and rehearsals are now in progress. In the cast are Eleanor Brand, Miss Grandin, Rena Porter, Horace Vinton, George Natanson, Jerome Bruner, Emmett Shackerford, John McKee, Winifred Baldwin, Claire Townsend, Mary Stuart, Mabel Harris, Hilda Peters, Charles Durnell, John von Aspa, and Harry Hamilton.

THURSTON, THE MAGICIAN

Thurston, the magician, will open his eighth annual tour at the Court Square Theater, Springfield, Mass., Sept. 7. Mr. Thurston has kept a number of mechanics employed all summer at his workshops on the Thurston farm at Coe Cob, Conn., on his production for this season, and will offer, with a few exceptions, an entire new programme.

NEW YORK THEATERS.

WINTER GARDEN

57th and 58th St. Phone 6000 Columbia. Evng. 8:00. Mat. 7:00. Thurs. and Sat. 8:00

The Passing Show of 1914

Extra Matinee Labor Day

Phone 3104 COMEDY 414 St. E. of 57th Evng. 8:00

Matinee Tuesday and Saturday 8:00

William Elliott Announces

KITTY MACKAY

By Catherine Chisholm Cushing

with Molly McIntyre

39th St. Theatre near 57th. Phone 413 Bryant. Evng. 8:00. Mat. 7:00. Wed. & Sat. 8:00.

The Funniest Play on Earth

TOO MANY COOKS

By FRANK CRAVEN

SHUBERT THEATRE

44th St. 57th. Phone 8400

Bryant. Evng. 8:15

Matinee Wed. and Sat. 8:15

A New Farce Comedy in 3 Acts

THE THIRD PARTY

With TAYLOR HOLMES & WALTER JONES

REPUBLIC

44th St. W. of 57th. Tel. 481 Bryant. Evng. 8:00

Mat. 7:00. Wed. and Sat. 8:00.

A. H. Woods presents

LEW FIELDS

In a table d'hôte comedy in 3 courses entitled

The High Cost of Loving

Adapted from the German by Frank Mandel.

GOSSIP

Leslie Austen has been engaged by the Libbers for "Joseph and His Brethren." "The Dancing Duchess" hesitated for the last time on Saturday evening, then moving to Cain's damask.

Charles Frohman has engaged Thomas A. Wise for one of the principal parts in Edward Shelden's play, "The Song of Songs," which will be an early fall production.

Henry Mortimer, whose holiday in Europe was suddenly terminated by the war, has succeeded in reaching New York after a hurried exit from Paris on the first day of the mobilization of the army.

Virgil F. Bennett is general stage director of the "September Morn" companies. Edward H. Rose is general stage director of the dramatic companies for Howland and Clifford.

By some perverse chance, the caption of the picture of Erroll Dunbar, which recently appeared in THE MIRROR on the inside cover, became separated from the picture, and it appeared with merely the name of Mr. Dunbar. As a matter of fact, his companions in the aquatic sport shown in the illustration were other persons than his son and N. Y. Hachuk, while the place was Oak Nest, Sag Harbor.

SPRINGFIELD, MASS.

SPRINGFIELD, MASS. (Special).—After a successful week of Halsey's African Hunt pictures at the Court Square, the regular season will open with Nell O'Brien's "Mistress" Sept. 27. The list of September attractions include "When Dreams Come True," Sept. 11, "The Comedy," Sept. 23, and the coming production of "The Cohen and Harris production." "Wanted, \$25,000" Sept. 28-Oct. 1. The Gillmore starts its burlesque season Sept. 24, with "The Humiliated Girl," followed by the "Star and Garter Show" Sept. 27. For the first time in several years Poli's has run an all-summer vaudeville show, and at popular prices, the notice has been a winner. The bills are well chosen and the popularity of the new house and the management is assured. Edwin Dwight.

CHATTANOOGA

CHATTANOOGA, TENN. (Special).—The Majestic opened for its 1914-1915 vaudeville season on Monday, Aug. 17. This house offers Keith vaudeville and will be under the management of W. E. Albert, the well-known local manager, who for years has been identified with theaters in the South. Mr. Albert was formerly manager of the Alhambra, which in its day, was very successful. The regular theatrical season will open at the Bijou the latter part of the month, under John Wells, with Charles H. Owen, manager. The opening attraction will be Al. G. Fields; the exact date is not known. HERBERT OVERHURST.

WILMINGTON, N. C.

WILMINGTON, N. C. (Special).—The Academy of Music of the Southern Circuit, Inc., will open the new season Sept. 18 with "Broadway Jones." Paul M. Conner, the popular manager of the Academy, is again in charge. Manager Conner has been superintending extensive repairs and renovation of the theater. Pa-

NEW YORK THEATERS.

Now Amsterdam

44th Street, near Broadway. Evng. 8:15. Matinee, Wednesday and Saturday, 8:15.

CLAW & ERLANGER, Managers

LAST TWO WEEKS

ZIEGFELD FOLLIES

In the Aerial Garden atop theatre, Evng. 8:00

ZIEGFELD DANSE DE FOLLIES

GEO. M. Theatre, 57th & 43d St. Phone 297 Bryant.

CONAN'S

CLAW & ERLANGER Managers

Evng. 8:15; Matinee, Wed. and Sat. 8:15

A. H. Woods offers

POTASH & PERLMUTTER

LAST TWO WEEKS

As the season progresses, in three weeks, the theatre will be transformed into the Aerial Garden, and the name will be changed to "Ziegfeld's Aerial Garden."

LONGACRE

Popular 50c to \$1.50 Mat. Wed.

6th MONTH OF THE FIFTH YEAR

A PAIR OF SIXES

BY EDWARD PEPLER

Kleckerbocker

CHARLES FROHMAN presents

JULIA SANDERSON

DONALD BRIAN

JOSEPH CAWTHORN

In the musical comedy, in two acts and four scenes

THE GIRL FROM UTAH

CORT

Thurs. 44th St. near Broadway. Direction of John Cort. Evng. 8:15. Matinee, Wednesday and Saturday, 8:15.

SELWYN & CO. present

UNDER COVER

A melodrama of love, mystery and thrill.

By Roi Cooper Megrue

CANDLER

New York's Newest Playhouse

COHAN & HARRIS PRESENTS

(By arrangement with Arthur Hapgood)

A new play by a new young American author

ON TRIAL

BY E. L. REEDMISTEN

Seats 8 weeks in advance

HARRIS

and St. West of Broadway. Evng. 8:15. Mat. Wed. and Sat., 8:15.

SOORES SUCCESS!

JOHN C. FISHER presents

WHAT HAPPENED AT 22

an original modern American play

BY WALTER WILSTACH

troupe and players will find many detailed arrangements.

The season's leading has just been announced, including: McCalline, and Black, Maudie Adams, and Nat Goodwin.

Y. F. HARRIS, Jr.

LETTER LIST

For professional first-class mail only. Directors, post-cards and newspapers excluded. No charge except for registered letters, which will be re-registered on receipt of 15 cents. Letters will be personally delivered also on written orders or re-registered on written instructions. Mail is advertised for two weeks, held at this office two weeks longer, and then returned to the post-office.

WOMEN

Atkinson, Maude, Thelma An-
derson, Minnie, Valerie
Berge, Marion Buchanan,
Louise Brackett, Jane Burby,
May Buckler, Emma Bunting,
Claire, Mildred, Olive Green-
by, Ethel Gurney, Sue Car-
roll, Minnie May Clement,
Dora, Virginia, Mrs. Theo.
Donnet, Juliette Day, Lella
Davis.
Egan, Mrs. Frank
Franklyn, Beth, Minnie Ful-
mer,
Hove, Rose, Juanita Hooper,
Gillian, Charlotte,
McIntosh, Constance, Rose
Morse, Emily Miller, Margaret
Murray,
Otis, Elita P.
Pantzer, Anna D., Margaret
Pitt, Mrs. Jas. T. Powers.

Russell, Lila, Marion Buck-
er, H. M. Kyrson, Gladie
Baker,
Stetson, Jessie, May Stewart,
Lucile Stewart,
Ferry, Ethel G., Mythe
Trenner,
Goodrich, Carmen,
Wright, Fritz, Helen Ward,
Doris Woodbridge.

MIN

Anderson, Ernest, Jas. P.
Agnes,
Byrum, Royal, Herbert Boet-
wick, Walter Brown, Pickering
Brown,
Cooksey, Curtis, Nevin Clark,
Sam Corbett, J. R. Chase,
Davensport, Kenneth, Jas. De-
ville,
Edwards, Philip, Chas.
Evans,
Flanagan, J. J.

Golden, Jack,
Howard, Fred, Harry E.
Hamilton,
Keece, Chas., Florence Kolb,
Lewin, David, Walter Lav-
rence, Ralph Lloyd,
Minor, Grace, Chas. Monell,
Root, Mortimer, Harrie Mc-
Clure, Hal Morrison, Joe Mc-
Cowan, Duncan MacDonnell,
Gehorah, Fritz, Clarence
Oliver, J. A. Osborne, Cecil
Owen,
Price, Arthur, J. C. W.
Paine,
Ryder, M. H., Hampton Del
Ruth, Thos. Roberts, Walter
Russell, Sidney Riney, Gen.
Reinold,
Sidney, Oscar, N. Stewart,
Ozell Standing,
Taylor, Marian,
Vinton, Darrel,
Weid, Arthur, Percy Weiden,
Walter Ware, Frank Ware.

Wanted, Theatre for Stock

Prominent Leading Man, with capital, would install first-class company, in city theatre, population 75,000 or over.

"CAPITAL," Mirror Office.

NEWS OF STOCK PLAYS AND PLAYERS



THE TICKER

Musical Comedies Become Regular Features of Stock Companies' Productions

The past stock season has been a notable one in the number of musical comedies presented. There was a time when the idea of presenting occasionally a lighter form of dramatic entertainment was regarded as most hazardous undertaking. It was too fraught with the dangers of mediocrity. Where could stock players be found who possessed sufficient singing and dancing ability to assure success to a musical production? However, the idea grew, and placing over the list of the stock productions and releases of play brokers during the last season, we find that nearly every organization in the country staged a musical play at least once during its engagement. We believe this departure from the more serious form of drama is healthful and profitable. It brings variety and freshness and attractiveness, qualities absolutely essential to stock success.

The modern musical comedy is in reality a farce with songs, and consequently is not usually laden with as many obstacles to overcome as might be expected. The music is usually written in a range that can be easily accompanied by the average singing voice. And the craze to tread a measure or two that has swept the country since the introduction of the turkey trot has undoubtedly worked a beneficial influence upon those to whom dancing parts are assigned.

WANT CRESCENT STOCK

Correspondent Appeals to Lovers of Brooklyn Players to Keep Them There

THE MINNESOTA is in receipt of a communication from Alton Schiller, calling attention to the discontinuance of the Crescent Theater Stock in Brooklyn, and urging all those who have enjoyed the performances of that organization to band together in an appeal for its salvation. The house is to go over to an exclusively picture policy Aug. 31. "To so many readers of your worthy paper in Brooklyn," says Mr. Schiller, in part, "the loss of such esteemed players as M. J. Briggs, George Allison, Joseph Edgerton, Charles Schofield, Leah Winslow, Gertrude Rivers, Isadore Martin and others, whose absolute personal force, poise and dignity in the treatment of their respective roles, invited such outspoken, spontaneous praise from critic and friend, will be grave indeed, and an unpardonable blunder. Therefore let us all strive to retain and preserve this worthy institution in our midst."

BROOKLYN STOCK

BROOKLYN, Aug. 17.—Members of the Grand Opera House Stock company were seen in a splendid revival of "At Pine Ridge," Aug. 17-22. Noel Travers was seen at his best as Jack Rose, while Phyllis Gilmore shared the honors as Asalia. Jack Matthews's interpretation of Israel was worthy of special mention. George Carleton, William Elliot, Irene Douglas, Dan Bagwell, Marie Reels, Claud Kelly, Virginia Wilson, Reynold Williams, Frank Ford, and Robert Hope were seen in congenial assignments.

Theatergoers living in East New York, and its vicinity were sadly disappointed at the announcement that there would not be a stock company at the Gotham Theater this season. The success of the MacCurdy Players last season has brought hundreds of inquiries as to their failure to return to the popular playhouse this season. The theater patrons of this vicinity are clamoring for a stock company, and it is to be hoped that their wishes are gratified.

J. LEROY DEUA.

FORSBURG PLAYERS AT NEWARK

The Forsburg Players will open the Orpheum Theater, Newark, Aug. 24, with "Bought and Paid For," under the direction of Edwin Forsburg and business management of Robert E. (Bob) Irwin. The company includes Frances McHenry, Helen Courtney, Isadore Martin, Ross McDonald, Ruth Bonair, Charles Dingler, Charles Schofield, Thomas F. Tracy, Stuart Beebe, Stephen F. Powers, and William Barry. High-class royalty plays only will be used and unusual attention will be paid to productions. Much interest is already manifested in the new company, and a prosperous season is anticipated.

GILSON AND BRADFIELD COMPANY

The roster of the Gilson and Bradfield traveling stock company, which is playing the first stand of its new season the current week at Ryan, Okla., includes Leon Gilson, A. Mayo Bradfield, C. T. Wilkerson, Paul Grant, Bert Russell, Ernest Winters, Cash Blundell, Harry Bernard, Vana Ward, Alice De Lane, Olive Noret, and Gertrude Chaffee. Next week the organization plays Lawton, Okla.

COMSTOCK PLAYERS GO

Play Their Farewell Week to Albany Patrons in "The Girl from Hector's"

The Comstock Players, who have been appearing in stock productions at Harmanus Bleeker Hall in Albany, played their farewell engagement to local patrons last week in "The Girl from Hector's." Fay Bainter headed the company, which included Ben Jonson, Frank Thomas, Gladys Wilcox, Clay Clement, Clifford Robertson, W. H. Gilmore, Mary Frey, and Graham Veisey. Mr. Thomas has gone with "Ready Money." Miss Bainter goes to Des Moines for an extended stock engagement.

DONALD MEEK STOCK

New Organization Opened Monday at Holyoke, Mass., with Distinguished Roster

On Monday, Aug. 24, the Donald Meek Stock company began its season at Holyoke, Mass. The leading woman of the organization is Ruth Gates. Others engaged by Mr. Meek are Edith Hercomb, James O'Neill, Mr. and Mrs. Fred de Ormonde, Castle A. Hert, and Claud Miller. The ingenue is Alice H. Bentley, who has until recently been a member of the Broadway Players at Springfield. The opening attraction is "Broadway Jones."



WILL D. HOWARD.

H. B. Herd.

Will D. Howard, one of our younger leading men, has sprung into prominence during the past three years through hard and conscientious work. Mr. Howard's chief asset is versatility. From engagements in San Francisco, Los Angeles, Portland, Seattle, and Vancouver in dramatic as well as operatic work, Mr. Howard came East and joined the Poli forces, remaining with that management three seasons in stock and two in vaudeville.

He has just closed a season of twenty-two weeks in Brockton, Mass., and is re-opening immediately in Waterbury, Conn., this being his fourth return engagement in that city. Among his favorite parts are "Get-Rich-Quick Wallingford," "The Talker," "The Boss," "The Only Son," "Checkers," "Broadway Jones," "Stop Thief," and "Officer 666." He originated the part in Arthur Hopkins's "Fatted Calf," afterward played on Broadway by Cyril Scott, and followed Robert Druet in "My Man on the Road."

Mr. Howard has an exceptionally fine baritone voice and is equally at home in musical comedies, having played successfully in "The Man Who Owns Broadway," all of the Cohen musical comedies, "Stubborn Cinderella," "Three Twins," "Yankee Consul," and "Madame Sherry."

Two seasons in vaudeville, in which he was featured in the college act, "Books," Mr. Howard covered all the Eastern circuit and went to the Pacific Coast. He is looking forward to a flying trip to his home in California, where he is to try the only branch of his profession yet unattempted—motion pictures, being especially adapted for this line of work through his love of outdoor sports.

STOCK NOTES

Fiske O'Hara is rehearsing his company in Chicago, and opens shortly.

Al Hillard is organizing a dramatic stock to play the outlying theaters in Chicago.

Miss V. Julian, prima donna, left for Louisville, Ky., where she was placed with Gooch's band by Miss Bennett.

The Nancy Boyer Stock opened the Lyceum Theater, Canton, O., for a two weeks' engagement Aug. 24.

William H. Elliott has been out of the cast at the Grand Opera House, Brooklyn, for the past week owing to a severe attack of ptomaine poisoning.

E. D. McMullen and Beale Sheldon, well known as stock favorites, have been re-engaged for the roles of Professor Sterling and Martha Perkins in "Way Down East."

The Horse Stock, of Canton, O., presented "The Blue Mouse" to good business the week of Aug. 10, at the Lake Park Theater.

William H. Dorbin, the well-known stock

leading man, has been engaged to play the title-role in "The Prince Chap" over the Stair and Havlin Circuit, opening the middle of September.

Perry P. Hopper has been engaged for the forthcoming tour of "Kismet," closing his stock engagement this week.

Samuel Godfrey has been engaged as stage-manager for the Brownell-Storch Stock company, opening at the Lyric Theater, Buffalo, N. Y., Aug. 31.

Hamsey Wallace, the popular leading man for the past two years in New Haven, Conn., with the Poli Stock company, has been engaged for the leading role in support of Miss May Robson, and will be seen on Broadway early in September.

It is said that the work done by the company headed by Thurston Hall and Eleanor Haber, in the recent performance of "The Little Gray Lady," at the Burns Theater in Colorado Springs, stands out among the most creditable done so far this stock season, particularly so in the individual work of Miss Haber. Last week this company played "Stop Thief."

PLAYERS ABANDONED

Metropolitan Players Declare They Were Closed Without Notice or Salaries

The following communication has been received by THE MINNESOTA from the Metropolitan Players, of Seattle, Wash.:

"SEATTLE, WASH., Aug. 18, 1914.

"NEW YORK DRAMATIC MISBORN:

"Gentlemen.—We, the undersigned members of the Metropolitan Players, are sending you the following statement, which we wish you would publish in your valuable paper for, while it seems impossible for us to gain redress of any kind, it may save some of our fellow artists from a like predicament with the same manager.

"The Metropolitan Stock company at Klaw and Brainerd's Metropolitan Theater, Seattle, Wash., closed Saturday, Aug. 8, without notice of any kind, with salaries in most cases, two weeks in arrears and leaving some of the members in absolute want. K. and B.'s Northwestern representative and manager of their Metropolitan Theater, George J. Mackenzie, had organized the company several weeks before, and had represented to all that K. and B. were backing the enterprise. Now, however, K. and B. deny any connection with the stock company, and Mr. Mackenzie, far from attempting to make any settlement or even an explanation, is nowhere to be found.

"BYRON L. ALDEN."

"TONY B. STANFORD,
"CAB CALDWELL,
"JAMES GUY USHER,
"FLORENCE SPENCER,
"PAUL J. MCKINNON,
"WRIGHT A. BRADY,
"CHARLES E. PHIPPS,
"WILLIAM H. DILLS."

George Mackenzie represents Klaw and Brainerd in Seattle only during the Winter season, according to a representative of that firm, and this stock venture is a purely personal undertaking. When the regular season closed he evidently leased the theater and installed his company, with the consequences already given in the communication.

Deliberate desertion of companies is one of the most monumental offenses in the theatrical business, and is being taken up by organized actors. The Actors' Equity Association makes special provision for such cases and pursues all offenders to the limit of the law.

EVA LANG GOES

Splits with O. D. Woodward and Comes to New York After Ten Years Playing Leads

News came on Friday of the resignation of Eva Lang from the management of O. D. Woodward, of the Hoban-Woodward Amusement Company, after ten years as leading woman in stock organizations in Omaha, Kansas City and Denver. It is said that Miss Lang, who has been appearing at Elitch's Gardens since the close of her season at the Denham in Denver, will appear in a forthcoming Broadway production. She is now in New York. Miss Lang only recently returned to the Denham after having been out of the company several weeks on account of illness. It was said that she wanted to leave the organization some time ago, but was prevailed upon to remain.

SARAH TRUAX RETURNS

Succeeds Irene Ohler as Leading Lady with Harry Davis Players in Pittsburgh

Sarah Truax, a stock favorite, has succeeded Irene Ohler as leading lady of the Harry Davis Players in Pittsburgh. Miss Ohler goes to Denver to play leads in a company there. She played her farewell to Pittsburgh the week of Aug. 17, in "The Lottery Man." Last April Miss Truax appeared at the Nixon Theater in Pittsburgh in "The Garden of Allah."

PHIL DUNNING AT CARBONDALE

Philip Dunning, who closed a very successful summer season with the Poli Players at Hartford, Conn., is directing the "Bought and Paid For" company which opens Sept. 3 at Carbondale, Pa. Mr. Dunning has been engaged by the Liebler Company for their production of "The Highway of Life," the Dickens dramatization by Louis N. Parker, which opens at Wallace's.

GOSSIP

Spencer Charters has signed to remain with Cyril Scott in "Seven Keys to Baldpate" this season.

Percy Plunkett has gone to Edgartown, Mass., to rest, and, if possible, catch swordfish.

David Belasco has placed Malcolm Williams under contract for the new play in which Leo Dietrichstein will appear this fall.

Arthur T. Howard has been re-engaged for the part of Hiram Stubbins in "Mrs. Wiggs of the Cabbage Patch," and is rehearsing in Chicago.

ANNE CALDWELL SUES WOODS

Playwright Declares She Dramatized "Potash and Perlmutter" and Seeks to Recover \$150,000

Action was begun last week in the Supreme Court by Anne Caldwell O'Dea to recover \$150,000 from Al. H. Woods, the manager. Mrs. O'Dea declares she made the dramatization of "Potash and Perlmutter" from the stories by Montague Glass, which opened Aug. 14, 1913, with an agreement with the manager to pay her two and one-half percent of the first \$5,000, three and one-half per cent. of the next \$4,000, and five per cent. of all money in excess of \$9,000 in each week's gross receipts. She also declares that she has been unable to obtain exact figures of receipts from Mr. Woods.

The history of "Potash and Perlmutter," which has been one of the most successful

plays of recent seasons, both in this country and abroad, has been curious. When it opened, the report was current that it had been written by Montague Glass himself. Then came word that the fine touches had been put in by Hugh Ford, and finally it was said without contradiction that Charles Klein had been responsible for the whole thing. The report that Mrs. O'Dea, or Anne Caldwell, as she is better known, had a hand in the work, comes as a complete surprise.

Mrs. O'Dea is the author of a number of successful plays. She collaborated on "The Lady of the Slipper." Her husband, James O'Dea, who died recently, was a well-known writer of song lyrics.

DROUET DEAD

Distinguished Actor, Model for Fitch, Found Lifeless in His Hotel Room

Robert Drouet was found dead in his room at the Hotel Somerset the morning of Aug. 17. He had left word at the office the night before that he was to be called at eight; but the call failed to arouse him, and he was found lifeless in bed. Mr. Drouet, who was a director for the American Vitaphone Company and has done work for the Biograph, was born in Clinton, Ohio, 1870. When he was sixteen he joined a traveling company. Later he appeared in support of Robert Downing, Viola Allen, Mary Manning, and Clara Bloodgood. His appearance with the latter brought him into touch with Clyde Fitch, who wrote "The Girl with the Green Eyes" for Miss Bloodgood, and he soon became a model upon which the dramatist constructed most of his male leads. In 1897 Mr. Drouet married Mildred Loring. He was a member of the Lambda and Players and wrote several plays, among them "An Idyll of Virginia," "The White Star," "Montana," "Doris," "A Woman's Power," and "A Bit of Acting." His widow and mother are in Chicago.

ACTOR'S HARD LUCK

Charlotte, N. C., Actor-Director Both Held Up and Burglarized Within the Month

William F. Scheller, actor-director of the Academy of Music, Charlotte, N. C., feels that a change of luck is about due. He arrived in this city with his wife, Aug. 3, and Aug. 5 was held up and robbed. Aug. 18 his room was entered by burglars, who robbed him of everything he had with him. Mr. Scheller is optimistic, however, and beside retaining his good opinion of New York, is grateful that the order of his robberies was not reversed, that he was not burglarized and then held up, for by the present arrangement he had opportunity to refill his pockets.

BARNES IN REVUE

With Elizabeth Murray and Bessie Crawford, in "Watch Your Step," for Dillingham

It is reported that T. Roy Barnes, a vaudeville favorite and winner of much favorable comment last season as the comedian in "The Red Canary" and at the Winter Garden, has been signed up for a period of three years by Dillingham. He is to be featured with Elizabeth Murray and Bessie Crawford in "Watch Your Step," a new revue with music by Irving Berlin. Mr. Barnes and Miss Crawford, who is his wife, are to leave the Winter Garden "Passing Show," Aug. 29, at which time rehearsals of "Watch Your Step" begin.

Elizabeth Murray, who has been seriously ill for four weeks, is now convalescing at Sea Gate.

MAKE ST. LOUIS THEATERS SAFE

The Building Commissioner of St. Louis has just announced that \$40,000 has been or will be spent by local theaters to insure fire protection. In view of the fact that St. Louis has so many theaters, the amount seems very small, but it is said to be sufficient to comply with the fire regulations.

OLIVER SUCCEEDS CRAVEN

Clarence Oliver has been engaged to play the Frank Craven part in "Too Many Cooks" at the Thirty-ninth Street Theater. Mr. Craven, the author of the play, has gone to San Francisco with the Coast company. In this latter organization is Roy Gordon, who plays the part of Frank Andrews.



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"CORDELIA BLOSSOM"

Joseph Brooks and Klaw and Erlanger Bring New Production to the Gaiety Aug. 31

When "Cordelia Blossom," the play by George Randolph Chester and Lillian Chester, from short stories by the former, opens the season at the Gaiety Theater Aug. 31, first-nighters will see not only a new play, but practically a new theater. With the closing of the season, June 27, everything that was movable was taken out of the Gaiety, and artists, from the studios of Unit and Wicks, took possession. The new decorations throughout are in old rose and French gray, relieved with gold. The new chairs are of French walnut upholstered in fawn-colored leather. In the cast of "Cordelia Blossom" are Louise Dresser, Burr McIntosh, Jane Grey, and Harry C. Brown.

JANET BEECHER IN "THE TRAP"

By special arrangement, David Belasco has loaned the services of Janet Beecher, whom he recently placed under a five-year contract to create leading roles in forthcoming productions, to Arthur Hammerstein for his production of "The Trap." This play, by Jules Eckert Goodman from a sketch by Richard Harding Davis, entitled "Blackmail," will open next month at Trenton, N. J., will move to Atlantic City, and will then be brought into New York.

The date of the New York opening is Sept. 5. Others in the cast are Charles Richman, Orrin Johnson, Harry Harwood, and Elaine Hammerstein, daughter of the producer.

TRAINER ATTACKED BY LIONS

Mabel Stark, an animal trainer with Al. G. Barnes's Show, fought a successful battle with a maddened lion on Main Street, Wyandotte, Mich., Aug. 14. During the parade a man drove a buggy close to the cage containing Miss Stark and the lions, in spite of the warning of the trainer, and "Brutus," a three-year-old lion, became crazed and jumped upon her. His jaws closed upon her right leg, and he commenced to claw her body. With great presence of mind she retained her feet, and after a long fight, her clothing torn in shreds and covered with blood, she succeeded in cowering the animal. Her wounds were dressed and she was taken to the circus tent. She will continue with the show. She is twenty-seven years old and a native of Louisville, Ky.

ANOTHER SHAKESPEARE CELEBRATION

London, Aug. 19.—The British Academy, which convened in July, has completed plans to observe the tercentenary of the death of William Shakespeare in April, 1916. Addresses were made by Ambassador Page, Mr. Balfour and others. The proceedings of the meeting were warmly commented upon by William Pool, who expressed indignation that the acting profession had not been represented in the body of distinguished men, to consider a point of such vital interest to them.

CONFESSES THEFT FROM THEATER

The mystery surrounding the theft of \$200 from the Isis Theater in Salt Lake City, July 26, has been solved, according to a report from the Mormon capital, by the confession of David Tompkins, a man arrested on another charge, from which he had just been released. Tompkins said he had been employed by the theater, and when it closed entered the office with his key and robbed the till. He left that night for Butte, Mont., and did not return until Aug. 12.

MARIE DORO WITHDRAWS

Marie Doro has decided that the role assigned to her as John Drew's leading lady in "The Prodigal Husband," pending her appearance as one of the stars in the revival of "Diplomacy," is not suited to her, so she has resigned from it. The company of "The Prodigal Husband" has been rehearsing without a leading woman.

Eleanor Franklin has been engaged by Manager Delamater to play Barbara in "The Winning of Barbara Worth."

MAUDE LEONE

Leading Woman with Laurence D'Orsay
Critiques by "Yorick" in The Old Countryman, Vancouver, B. C.

A Great Little Lady

A crowded house gave an uproarious welcome to Maude Leone on her return as leading lady at the Empress. It was the first time "Yorick" had seen this brilliant and fascinating little lady. Miss Leone, voice and accent apart, is an Ellen Terry or second Ethel Irving in the infinite versatility of her art. Her personality is piquant though powerful, her technique remarkable, and her characterizations are full of vibrant, flesh-and-blood womanhood. She even makes Carlotta a real person. You become impatient with her impulsiveness, and "fed up" with her "faux pas," but you cannot help loving this Carlotta all the time. Miss Leone's is a great comedy creation. She acts instinctively, yet never allows her intense temperament to run away with her technique. Her consummate comedy goes a long way to prove that there is better acting in "stock" than ever went out of a "shop."—Saturday, July 25, 1914.

Two Brilliant Characterizations

Laurence D'Orsay, with Miss Maude Leone give individual performances which could not be bettered. If it takes such a wise man as Laurence D'Orsay to be a fool, it takes a Maude Leone to play the part of the distracting "divorcee," Harriet Fordyce (nee Mrs. Montgomery Putnam). The part was played with rare artistic abandon by Miss Leone, whose radiant personality would infuse life into an Egyptian mummy. By the way, have you ever noticed how Oriental are certain gesture characteristics of Miss Leone, particularly in her pose of raising the right hand. Always exotic without ever becoming exotic here is a personality that would turn even a Shavian heroine into a real woman.—Saturday, Aug. 8, 1914.

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DRAMATIC PLAGIARISM—III

Accidental and Unconscious Appropriation, the Unacknowledged Adaptation, and Moral Right

THERE may be such a thing as accidental plagiarism, but it does not seem likely as a rule. A few years ago Sir Arthur Wing Pinero was accused of taking a play from Comyns Carr. It developed that Carr had sent a copy of his play to the Kendals, and Mrs. Kendal had outlined the plot to Pinero, who wrote "The Squire." It would appear that one using a plot so clearly organized for dramatic purposes would investigate its source, or that one knowingly telling the scheme of one dramatist to another would, unless malicious, be careful to specify authorship.

Really, however, there are writers who "borrow" seemingly without the remotest idea that they are committing plagiarism. Cumberland, an English dramatist, who lived perhaps a hundred years ago or more, was one of that variety. He was very free in giving reproaches to his fellow playwrights for plagiarism. His opinion of himself he has left for posterity in the prologue to his play, "The Brothers:"

"From no man's just he draws fabulous praise:
Nor from his neighbor's garden crops his bays:
From his own basket the filial story flows,
And the true scene no foreign master knows:
Nor only tenses to his work he now:
He hopes 'tis good, or would not give it you."

Then, discussing this very piece afterward in his "Memoirs," Cumberland says: "I recollect that I borrowed the hint of Sir Benjamin's assumed valor upon being forced into a encounter from one of the old comedies." This curious inconsistency of the man is brought to attention by Professor Nettleton.

As said before, the plagiarist who operates within the law is still violating moral right. There may be nothing to restrain him but his own sense of right and wrong that he is never without, but his offense still exists. A man may use portions of another's work upon the ground that we build our progress on the past, but when he does he should make acknowledgment. A certain musical piece produced in New York a season or two ago was handled by the critics with unusual consideration, mainly because the adapters were honest in their open declaration of indebtedness to Moliere for the story—more, perhaps, than Moliere would have done had it been the other way around.

Of course, acknowledgments may go a bit too far when an author is over-scrupulous in giving credit. Goethe is quoted in reference to "Faust": "I owe the intrigue to Calderon, the vision to Marlowe, the bed scene to 'Cymbeline,' the serenade to 'Hamlet,' the prologue to the Book of Job." This is satirized by a pair of much humbler authors, Floyd Jenkins and Richard Putnam Darrow, who remark in the preface to their printed play, "The Wilderness," that it is adapted chiefly from Noah Webster.

There is said to be such a thing as unconscious plagiarism. Daniel Frohman has quoted Bronson Howard, who said he made it a point of not reading play manuscripts for fear he would unwittingly absorb them. This "absorption of ideas" caused the predicament of James Hallock Reid, who was accused of pirating his own play. He sold one of his pieces, and wrote another in which the new owner of the first said he found serious parallels.

The only very grave reflection upon the two last-named possibilities, accidental and unconscious appropriation, is that more effort is usually devoted to plagiarism without punishment than to avoid plagiarizing at all. These exceptions do not in any way justify this rule, and appropriation of another's property still remains theft.

One of the worst and most persistent forms of plagiarism is the unacknowledged adaptation. The mere statement that the source is French or German, or that the indebtedness to the unnamed original is small, is, to my mind, criminal. "The Mas-

ter of the House," itself supposedly by a well-known author masquerading under a pseudonym—though lately advertised, I notice, as by Julius Steger—is a case in point. During Ludwig Fulda's recent visit to America, that distinguished German dramatist spoke to me of how England's "gentle Barrie" produced a play called "The Admirable Crichton," that is suspiciously like a piece of his called "Robinson's Island," and how in this country he could identify "Our Wives," by Helen Kraft and Frank Mandel—which is to be made into an opera, by the way, by Victor Herbert—as his play "Jugendfreunde."

This "unacknowledged adaptation," aggravated by non-payment of royalties, made the mid-Victorian period one of the most disgraceful times in dramatic history. It was a time when literary hacks adapted particularly French successes, under their own names, as individual work. The adjective "original" appeared upon almost all of their printed pieces. Simpson and Boucicault and a host of others carried on a most brazen traffic in Continental pieces in this way, and wared rich and famous as prolific writers whose plays seldom failed. Few American playwrights of the time were more scrupulous. And not long ago the late Samuel Brierley Gross, a Chicago man, sued to prevent the American production of Rostand's "Chantecler," alleging that it was taken from his book, "The Merchant Prince of Corvillie." He also claimed "L'Aiglon" on the same ground. At an earlier date, Mr. Gross appeared in court, amid much ridicule from the press, and sued for the American rights to "Cyrano de Bergerac," also upon the same basis. In spite of all the sneers and gibes, the U. S. Court of the District of Illinois compelled Richard Mansfield to pay royalties to Gross as long as he appeared in the play. Rostand has been quoted as saying that he lost the case simply because his representatives neglected to put in any defense. A comparison of Rostand's plays and the printed play by Gross would seem to make the claims of the latter ridiculous, although in trifling points specious.

Plagiarism from the writings of authors long dead, or from the works of authors whose copyrights have run out, has come to be a blot on modern drama. The commonness of the practice is attributable to Laziness and Greed, two of the Seven Deadly Sins. It recalls the story of the two broom-sellers who met on the highway. "How is it," asked one, "that you can sell your brooms cheaper than mine, when I steal the material and make them myself?" "Easily," replied the other: "I steal my brooms ready-made." So it is that stealing plots ready-made is more persistent because it is more profitable and easy; and the opportunities for it are enormous because an author's rights are calculated by law to exist no longer than his lifetime. Plots, taken bodily from the thousands of available old French and German plays and presented in modern clothes, appear every season upon the stage here and abroad. A famous writer, approached several years ago for a recipe of success, said (but not for publication, although there is no breach of good faith in giving it here), "I am successful because I have the best library in New York." I was even approached, not long ago, by an advance man of a burlesque show, who wanted to know where he could get the manuscripts of Charles Hoyt (dead these many years, poor fellow) to "borrow" some "outlines" for plots of burlesque offerings, for which he was to receive \$500 each. It was a literal case of "Le roi est mort; vive le roi!" Among the dramatists who borrow from the old successes are men who are regarded as leaders and pioneers in dramatic progress (men who dispense advice to novices with much saintly freedom). Most of these refuse to print their manuscripts in book form, because

they realize that discovery, which would deflate their pocketbooks and reputations, could easily be made by experts from leisurely examination of the page. Of course there are honest writers, like Barrie, for instance, who decline publication because the casual reader could not visualize the piece and judge it rightly, or because it would spoil the sale of the novelized versions, or because it decreases attendance at the playhouse. Barrie, though, did publish "Quality Street."

It is immoral to steal. Yet even morality is an ambiguous term, when one is disposed to make it so, that may be interpreted in many ways to justify almost any attitude. "He was deeply conversant in the Ancients in both Greek and Latin," said Dryden of Ben Jonson in his "Essay of Dramatic Poesy," in 1668, "and he borrowed boldly from them: there is scarce a poet or historian among the Roman authors of whose times he has not translated in 'Sejanus' or 'Catiline.' But he has done his robberies so openly that one may see he fears not to be taxed by any law. He invades authors like a monarch, and what would be theft in other poets is only victory to him."

The habit of defending plagiarism by pointing to the practices of great men of the past, is as old as the hills. Away back in ancient Rome one finds Terence, accused by Lucius Lavinus of combining in one play scenes from many Greek plays, attempting to justify himself by a parallel of his work and that of the older writers, Naevius, Plautus, and Ennius, who did the same thing. In fact, the practice was so common at the time that they had a word for it, *contaminatio*. And it is remarkable how many learned men really believe that this practice is justification of a writer's unacknowledged appropriation. But when one comes down to rock-bottom fact, there is no denying that the appropriation of another's property (there are cases of appropriation where the original owner has forfeited property rights through indebtedness), is theft, no matter how else stealing may be qualified. Shakespeare's known use of outside works, and Moliere's boast that material was his wherever he could find it, are ever on the tongues of people who desire to make their stealing righteous. One might as well sidestep parental responsibility by citing Rousseau, the philosophical exponent of domestic happiness, who promptly sent his illegitimate children to the orphan asylum at birth. The fact remains that no offense is mitigated by comparison with another; the man who steals is no less a thief because his brother steals, too.

ARTHUR ROWIN KNOWS.

THE BOOK STALL

Important Facts About the New and Forthcoming Dramatic Publications Given at a Glance

"SAVVA" and "THE LIFE OF MAN."—Two Plays. By Leonid Andreyev. Translated from the Russian, with an introduction, by Thomas Seltzer. New York, Mitchell Kennerly. (The Modern Drama Series.) \$1.

"DRAMATIC GAMES AND DANCES FOR LITTLE CHILDREN."—By Caroline Crawford. Music by Elizabeth Rose Fogg. Illustrations by Katherine Kellogg. New York, the A. S. Barnes Co. \$1.50.

"THE SNOW IMAGE."—And Other Plays for Children, Suitable for Stage and Schoolroom. By E. Antoinette Luques. Boston, W. H. Baker and Co.

"DRAMATIC WORKS OF GERHART HAUPTMANN."—(Authorized Edition.) Edited by Ludwig Lewisohn. Vol. III, "Domestic Dramas." Vol. IV, "Symbolic and Legendary Dramas." Contents, Vol. I: "The Reconciliation," "Lonely Lives," "Colleague Crampton," "Michael Kramer." Vol. IV: "The Assumption of Hannelle," "The Sunken Bell," "Henry of Aul." New York, B. W. Huebner. Each \$1.50.

"THE TIK-TOK MAN OF OZ."—By Lyman Frank Baum. Illustrated by John R. Neill. Chicago, the Kelly and Britton Co. \$1.25.

"THE VOICES OF THE PEOPLE."—Play in Three Acts. By David Carb. Boston, the Four Seas Co. \$1.

AMONG THE DRAMATISTS

Gossip of the People Everywhere Who Write and Have Written Stage Successes

Mrs. CHARLES A. DOREMUS and H. F. Webb have made a dramatization of "The Accused," a novel by Nina Mills Elliott. The play is in three acts, and does not follow the novel in all particulars. It is said to have a theme never attempted by any other author. Mrs. Doremus has written several successful plays, among them "By Night of Sword" and "The Fortunes of a King." Mr. Webb, although a comparatively unknown dramatist, was at one time associated with the late Archibald Claverling Gunter.

JULIE HERRN, who has been engaged to play with May Robson in "Martha-by-the-Sea," is the authoress of a sketch called "Cora," in which her sister, Crystal Herrn, is now appearing in vaudeville. She is also a daughter of the late James A. Herrn, the distinguished actor and playwright.

ELMER L. REISCHMANN, who wrote "On Trial," the play which was an immediate success when produced at the Candler Theater in New York, was a law clerk in the offices of House, Grossman and Vorhaus, New York. He was admitted to the bar in December, but turned his attention to playwriting, with the result chronicled in enthusiastic notices everywhere.

HUGH REICHMAN, who collaborated with his wife on the one-act play, "Mexico—1914," was mentioned on this page as a scenic artist. Really that is but one evidence of Mr. Reichman's versatility. He learned that work only as a step in mastering the mechanics of "behind the curtain," and has since directed stock companies in Norfolk, Memphis, Birmingham, Syracuse, Cohoes, Baltimore, Passaic, Troy, and Newark, and has also produced road attractions. This summer he directed in Auburn, N. Y., for the Baylies-Hicks Players, closing there Aug. 8. On Labor Day he opens at the Grand, Canton, Ohio. The week of Aug. 17 he combined vacation with business by playing Faust in the Malloy-Denison Stock production of that name.

MARY ASQUITH, the play broker, in conjunction with Edna Graves Clemens and Louise Rice, has written "The Silent Room," a drama in three acts.

WILL W. WHALEN has completed a playlet entitled "The Slavery of Freedom." Mr. Whalen has frequently contributed to the columns of THE MINOR.

WILLARD MACK, whose play, "Kick In," has just been secured for early production by Al. H. Woods, is reported to have been placed under contract by that manager for five years, to write a number of new pieces each season.

ROBERT STODART has completed a new play in three acts called "The Revelation." The name of Mr. Stodart's play that was produced by John Craig at the Castle Square Theater in Boston, was erroneously given as "The Lighthouse," which was a sketch by the same author, first done in England, and after a good run there given at Keith's in Boston. "The Woodman" was the name of the Craig production. It was Mr. Stodart's first long play.

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TORONTO

"The Beauty Shop" Opens Princess Season—Percy Haswell's Last Week

TORONTO, ONTARIO, CAN. (Special).—Princess Theater: Miss Haswell and co. in "Ours," last week of her summer season, which has been particularly good. In a last little speech, Miss Haswell said she hoped to be with us all winter with her co., if negotiations now pending go through.

Royal Alexandra: F. C. Whitney presents in motion pictures, "The Chocolate Soldier," with many of the opera's original cast. A special orchestra plays the Strauss score, under the direction of Signor Novella.

Shon's: Claire Rochester and "Neptune's Garden" divide the honors this week, although "A Corner in Wireless," presented by Dan Bruce, Metro Indefect and co. was a big hit in an all round bright bill.

Hippodrome: Metropolitan Minstrels, Fredericks, Blomson and co., Corvo, a wonderful concerting artist, top the bill, which is, as usual, up to the standard.

Law's: Harry Thompson, "The Mayor of the Bowery," proves a good mimic in his night court sketch, in a well balanced bill, though Davis and Matthews show some novelty in their dancing, and an excellent turn in given by McIntosh and his musical maids.

Gaiety: "American Beauties," with an excellent singing chorus, above the average of burlesque, provide a good entertainment, with Lew Hilton, and an old friend in Ross Sauer, also stand in a good singing comedy.

Star: "Dainty Maids," with James Bennett, a clever comedian, and Miss Dale, a little lady with a very good voice, give a lively and smart show.

The first run of the regular season at Princess Theater will be Raymond Hitchcock in "The Beauty Shop," Aug. 31-Sept. 6.

W. L. Grove, manager for Percy Haswell co., reminded the writer that he was this season's oldest correspondent after years of "The Mirror," Ill.

GEORGE M. DAVENPORT.

PITTSBURGH

PITTSBURGH, PA. (Special).—Grand Theater: The Harry Davis Players were more to advantage in "The Lottery Man," week of Aug. 17-22. Edward Leach and Irene Oehler handled the leading roles in an excellent manner. Too much praise cannot be given Miss Oehler for the manner in which she presented the difficult role of Jane. This is the way, was Miss Oehler's farewell week with the Davis Players. Others in the cast were Hal DeForest, Mr. Powell, Mr. Walters, Miss Burdette, and Miss Pringle. This week's offering is "Mrs. Dan's Defense," and standing the figure of Miss Sarah Truax as leading woman of the Davis Players.

Lyceum: This theater opened Aug. 17 with "One Day," and drew packed houses all week. Victor Sutherland and Fay Cheney had the leading roles and their work was very good. They were given constant support by the other members of the company. "Prockles" is being played there this week.

Gaiety: Harry Hastings's Big Show, a burlesque in two acts, the past week drew large houses. "The Honeymoon Girl" is the present week's bill.

Victoria: Sam Rice and His Daffydills played to large audiences at the Victoria the past week.

The City Sports this week.

Algonquin: The Indian drama, "Hiawatha," still draws large crowds, and Director Lloyd announces that he will be unable to take the company to Cleveland this year, as the demand for tickets has been so great that he will have to continue in Pittsburgh.

Nixon, Alvin, and Sheridan Square theaters are still running motion pictures and drawing good crowds.

J. ADOLPH KUHLE.

BUFFALO

BUFFALO, N. Y. (Special).—"Cordelia Blomson" will be the opening offering at the Star Theater Aug. 25-30. On Aug. 31 May Robson will bring "Martha-by-the-Day."

The Tuck Theater Aug. 24-30 will open its regular season with "Under Cover," headed by H. B. Warner.

The opening production by the permanent stock co. headed by Mahel Brownell and Clifford Stark at the Lyric Aug. 31-Sept. 5 will be "The Buttery on the Wheel."

"The Telephone Girl" headed the bill at Shon's Aug. 17-22. Paville and Frabete, Dupree and Dupree, and Albert von Tiner and Dorothy Nord were very capable and good. Full houses.

Harry Watson's burlesque co. drew packed houses to the Gaiety Aug. 24-29. Dave Marion coming week Aug. 31.

Joseph La Barbe was featured in a dance, "Hill's Garden," by the "Hello, Paris," co. at the Garden Aug. 24-29 drawing good sized houses. Coming Aug. 31, "The Pollies of Pleasure."

The bill at the Olympic Aug. 24-30 was headed by "The Girl from Buffalo," Full houses.

Medlin, Clark and Towner, billed as the Lyric Lads, headed the bill at the Academy. Full houses.

J. W. HARRIS.

CALGARY

CALGARY, ALBERTA (Special).—The season at the Grand was opened Aug. 10, with Kitty Mackay. This delightful little comedy was thoroughly enjoyed by all who witnessed it. Marjorie Murray in the name part won instant favor. The support was all that could be wished.

A good bill drew big business to Pantagosa, Aug. 10-15. Riber Davis and her baby dolls in "The Fountain of Youth" makes a good headline act. One of the best acted sketches this house has had is "The Village Priest," capably acted by Charles King, Erman Seaver, and Virginia Thornton. Miller, Packer and Reid, the grumpy sisters, are well named. Other good acts are Charles Kingston, contortionist, and Taylor and Arnold in a musical act.

GEORGE FORBES.

ROCHESTER

ROCHESTER, N. Y. (Special).—Ontario Beach Park broke all attendance records Tuesday night (Aug. 18), when 20,000 people attended the carnival.

The Three Dixon Sisters were given the headline position at the bill at the Family week of Aug. 17, to very good business.

At the Club the offering was "The Frolics of 1914," Aug. 17-22, which drew well.

Temple Theater will open the vaudeville on Aug. 24.

Al G. Field Minstrels at the Lyceum Aug. 21, 22.

Troscadero Company at the Corinthian Aug. 22.

ROBERT HOGAN.

MONTREAL

H. Quintus Brooks Resigns as House Manager of His Majesty's Theater

MONTREAL, CAN. (Special).—There are one or two exceptionally good acts at the Orpheum Aug. 17-22. Angelo Patricio is a pianist of great ability and renders his selections in a highly artistic manner; Buster, the trained dog, gave a clever exhibition of canine intelligence; "The Honey Girls" also do a neat turn, and Earl and Larry have a rather original act.

The Gaiety is again in full swing Aug. 17-24. The Star and Charter show holds the boards, headed by Jack Conway, who proved himself an excellent comedian. Billy Hill, the leading woman, is charming.

The new melodramatic stock company at the Scala opened Aug. 17 to big business in "In Wyoming." The company proved themselves exceedingly capable as a whole and should become popular. Virginia Ackerman, Wallace B. Young, Charles C. Wilson, and Jack Warburton are to be credited with a highly good work. Aug. 24-25, "Pave Ticket 210."

His Majesty's opens the regular season with Ruth St. Denis and company in classical dances Aug. 24. The engagement will last three nights. "Gaiety" opens at the Princess for a week, Aug. 24.

H. Quintus Brooks, who has been for so many years connected with the Sparrow Amusement enterprises in this city, has resigned as house manager at His Majesty's. Mr. Brooks, an old newspaper man himself, was popular with the press and the public and will be much missed.

W. A. THOMAS.

DETROIT

DETROIT, MICH. (Special).—In addition to the regular bill at the Garrick Theater, Aug. 17-22, a representation of Orosio Hamilton's "The Blindness of Virtue," the Bonstelle company offered "The Riches of the Poor," a one-act play by Edgar Guest, winner of the Bonstelle prize. The playlet deals with the conflict between capital and labor. The four characters in the little sketch were capably taken care of by Miss Bonstelle, Corliss Gillet, William Fringie, and Stuart Walker.

Mr. and Mrs. Frederic Vanier headed the week's bill at the Temple Theater in a clever musical act; Harry Burdette, supported by Frederick Howard and Isabel Montrose, in a simple playlet, "Twenty Odd Years," was well received.

The Kollermaier firm, "Neptune's Daughter," was held over for another week at the Detroit Opera House.

"The Spoilers" was held over for a second week at the Broadway Theater and drew good houses.

The Avenue Theater stock company offered "Under Two Flags," Aug. 16-22; next week, "At Piney Ridge."

Burlingame was represented in Detroit, 16-22, by "The Passing Review of 1914" at the Cadillac, and "The Prize Winner" at the Garrick.

ELF A. MARSH.

SPOKANE

SPOKANE, WASH. (Special).—"The Trail of the Lonesome Pine," which with Charlotte Walker was seen in Spokane last season, will play a return engagement Aug. 30 at the Auditorium.

This will be the first show of the new season at that house, according to the bookings in the hands of Manager Charles W. York. Attraction in plenty shown in the list of coming attractions, including David Wardell in "The Auctioneer," "Too Many Cooks," "The Thing That Count," "A Pair of Sixes," "To-day," "In Old Kentucky," the Gilbert and Sullivan Opera company, Douglas Fairbanks, William Crane, "Kitty Mackay," "The Gaiety Show" with Daphne Pollard, John Drew, "Seven Keys to Baldpate," and "Futash and Perimutter." A number of big spectacles will be seen as well, including "Cahira," "The Spoilers," which did more business in a given length of time than any other picture ever shown at the Auditorium, will have a return engagement. Paul Hainey will send a new set of hunt pictures, and the Shuberts' New York Hippodrome films will be seen.

W. S. McOKEN.

OAKLAND

OAKLAND, CAL. (Special).—Liberty Theater: Bishop's Players presented "The Turning Point," Aug. 10-16. Fine presentation to good business. Macdonough: Motion pictures, "The Spoilers," Aug. 9-15. Best films of the season: "All Aboard," Aug. 9-15. Good comedy to satisfactory attendance. Orpheum: Exceptionally strong bill, Aug. 9-15, headed by Crystal Horse in dramatic playlet, "The Broken Heart," Marie and Billy Hart, Fred Kernan, Eliette, Paul Patterson's Beards, and Clark and Verdi. Pantagosa: Good bill, Aug. 9-15, to usual attendance. Hendrix-Belle Isle Musical Comedy, Little Jewell and Hazel Manning, Kenosha Quartette, Alf and Gladys Gooding, Cooper and Ricardo, Bro. Standard and Misses Merri and Rita.

Albert Morrison, the leading man of the Liberty stock company, has returned from a trip to New York, and is once more in the east. Henry Sumner, of the Liberty stock company, is on a visit to his relatives at Detroit, Mich.

LOUIS SCHENKLE.

ST. PAUL

ST. PAUL, MINN. (Special).—"The Village Postmaster" was an appropriate bill at the Shubert Aug. 16-22, as it was Postmaster's Convention week. The Huntington Players gave an excellent performance. Henry Gezell, the new leading man, made his first appearance. Another new member was Lela Witchie. Molly Fisher appeared as the wronged girl, and Margaret Johns had the role of the postmaster's daughter. "Stop Tied" Aug. 23-29; "The Master Mind," Aug. 30-Sept. 5.

The 1914 series of Rainey Hunt Pictures were shown at the Metropolitan, Aug. 16-22.

The first week of the Orpheum season was shown in Aug. 16-22. Beauty is Only Skin Deep, "Marga de la Rosa, George Weiss, and Isabelle Jason, Kajiyama, McGoods company, Lee Barth, and Harry De Coe were on the bill.

Low's Empress had Kitty Francis and girls as headliner.

JOSEPH J. PRIEST.

DENVER

DENVER, COLO. (Special).—The climax of the summer season at Elitch's Gardens was "The Yellow Jacket" Aug. 16-22, played with an artistic bill that was found in stock. Richard Barbee as the Prince and Charles Dew Clark as the Property Man did particularly good work. Love Robb's opportunity in the Denham came Aug. 16-22 in "The Lily," in which she ac-

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quitted herself well. Carl Anthony, after forty consecutive weeks, was absent upon a vacation. Aug. 23-30, "The Masked Way."

The Maverick, elaborately staged, was produced at Lorraine last week, and served to introduce Maude Plunkett, an Australian actress. The plot revolves about a rough diamond, the "maverick" who gives up the woman he loves to marry the one who loves him. The author, James L. Hibber, was present opening night and acknowledged the call for a curtain speech. James Hawley is now a member of the company.

"The Broken Idol," at the Tabor, Aug. 16-22, was an advance over recent offerings, both in acting and chorus work.

The Empress under Marcus Loew's management, shows continuously from 11 A. M. to 11 P. M., with one hour's intermission. Sundays the programme starts at one o'clock.

FREDERICK D. ANDERSON.

WINNIPEG

WINNIPEG (Special).—"The Trail of the Lonesome Pine" was the attraction at the Walker week of Aug. 10-15. House will be dark for two weeks, reopening for the Fall and Winter season, with Guy Bates Post in "Omar, the Tentmaker," Aug. 31.

The second week of the new stock company in "Kazoo Me" brought out more of the company, including the old favorite, Frederick Kerby. "Texas" will be the attraction for week of Aug. 17, when Miss Blanche Chapman, another popular member, will make her appearance for the first time this season. Big business was the rule at each performance.

The Pantagosa offers a good bill each week. "Silvers" (Lakay) was the headline week of Aug. 10, while Orlay's Greater Hawaiian headed a very promising bill for week of Aug. 17.

The bill for week of Aug. 17 at the Orpheum includes the Charles Abarno company of Cyclists. "The Act Beautiful," Joe and Lew Cooper, Katherine Durkin, Wilbur Mack and Nella Walker, Stan Stanley, and Kruser and Pattison. GEORGE E. McATHAN.

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ST. LOUIS

Shenandoah Theater Stock Opens Sept. 1—
Roger Gray Leaves Park Company
 St. Louis, Mo. (Special).—The Park Theater musical comedy stock company presented "Barnyard Kitty" Aug. 19-18 to well pleased crowds. Henry made her initial appearance in the title role and was well received. Roger Gray, Billy Kent, Maude Williams, and Carl Hayden were among the favorites.
 The Park Theater company Aug. 17-23 scored in "The Man Who Owns Broadway." Roger Gray in the title role was exceptionally good, as was Louise Allen. Others in the cast securing special mention are Eleanor Henry, Charles Huntington and Maude Williams. James Stevens made his first appearance with the company and was given a hearty welcome. Mary Crawford was well received. Aug. 18-24. "The Chocolate Soldier."
 J. J. Walsh, formerly manager of the Standard Theater, has taken over the Princess and converted it into a burlesque house. Gus Fay and company is the current attraction and is drawing well.
 Joe Howard and his Patience Girls opened the Gateway Aug. 18-23. Marty Deane, Jane Conley, and Celeste McConnell appeared to advantage.
 Arthur Stanley and his stock company gave a worthy presentation of "The Great Shepherd" Aug. 18-23. Miss Allen, Forrest Cummings, and Robert Boyte did praiseworthy work.
 The Shenandoah Theater will open Sept. 1 with a stock company headed by Marion Rupert and Milton Harris. Charles Sinclair has been engaged to direct the productions.
 The musical comedy company at the Park and the dramatic company at the Shenandoah will alternate, playing a week in each house.
 William J. Ryan, popular manager of the Park Theater, will leave the Shenandoah to manage "A Woman's Way" which will be the initial offering.
 Roger Gray will leave the Park this week and go to Massachusetts where he will enjoy a much needed vacation. Mr. Gray has had a very successful season.
 VIVIAN H. WATKINS.

EDMONTON

The Players to Split Week Between That City and Calgary
 EDMONTON, ALTA. (Special).—Theatre Theatre: Announcement is made that G. P. Walker, general manager of the Western Canada Theatres, Ltd., will present the Players in a series of dramatic performances in Edmonton and Calgary, beginning Aug. 31, under the direction of Theodore Johnson, formerly stage director of the Permanent Players at Winnipeg. The company will play three days a week in each city. This schedule will be arranged so as not to interfere with the booking of New York and London attractions.
 "The Last Days of Pompeii," the motion picture, Aug. 20-22.
 Pantalone's Theatre: Webster's Juvenile Orchestra was featured the week Aug. 17. The orchestra consists of fifteen boys and girls, under the direction of H. A. Webster, a prominent musician of Portland, Ore. Others: "Silvers," Oakley, pianist; William Schilling, and company in "Oh, Help," Silber and North, "The Handful Man and the Maid," and the Belle Trio.
 Lyceum Theatre: The Lyceum Players, under the direction of Harold Holland, presented "The Private Secretary," with William Yale in the chief role, week Aug. 17. The company gave excellent support. Good business.
 Mrs. Julia W. Vancouper, described by the literary critic of the London Daily Telegraph as "an artist in words," will deliver an illustrated lecture in Edmonton Sept. 4, under the direction of the Women's Canadian Club.
 Charles L. Gill, manager of Pantalone's Theatre, has established a wireless telegraph station at the house. The instruments are of sufficient capacity to flash messages in the Pacific Coast, a distance of 750 miles. He has also installed bulletin boards, giving as much news as the European war as is issued by the censors.
 Margaret Anglin, who is passing the summer at Burbridge, Quebec, says in a letter to Marjorie Brown, of Edmonton, that she is planning a tour of the West in "Lady Windermere's Fan," and will come to Edmonton in the Fall.
 AUGUST WOLF.

JERSEY CITY

JERSEY CITY, N. J. (Special).—Keith's Theatre, packed, had a fine vaudeville programme. Bill McKenna and his Minstrel Men were the headline and a big hit Aug. 17-18. Others were Dewar's Comedy Circus, Henry Grey, Billy New, and the Fray Sisters. Aug. 20-22: Gus Edwards and his big song revue scored a hit; Bobby Barry, Miller, Devoe and Prince, Moss and Potter, Arthur Dunn and May Bonts.
 Business at the Lee Cabin and Jersey Alrdome has been very good. Aug. 17-22 where Cora Touchwood, Corson and her coterie of female musicians were a big attraction, assisted by Borg of the U. S. A., the Heintzelberg Four, the protegee of Whelans, and the photo play, "Captain Alvarez."
 Business at Palisades Park was big Aug. 17-22, and the rustic theatre offered good, a clever character impersonator: Dore and Dore, society dancers: Smith and Farmer, Williams and Weston, and Will Hutton. The swimming pool is also a big attraction.
 "A Wife's Secret," at the Hudson Alrdome Aug. 17-19, drew crowded houses, and the Charles J. Kelly stock company appeared to good advantage. Mr. Kelly as Jerry was clever, and introduced several vocal solos, which were well received. Baby Turner was especially engaged. "Pension's Slave" Aug. 20-22. "Forgiven" Aug. 24-26.
 "The Only Law" drew large audiences to the Hudson Theatre, Union Hill, Aug. 17-22, where the play made a real hit. Suzanne Jack-

son's playing of Jean was most acceptable. William R. Sullivan, Philip York, and Phil: core strikers were good. "Broadway Jones" Aug. 24-26.
 The burlesque season of the Empire Theatre, Hudson, opens Aug. 24, with "The Winning Sisters" Aug. 21-23. William P. Fitzgerald, who managed the house last season, will continue this season.
 WALTER C. SMITH.

SAN FRANCISCO

Holbrook Blinn and Players Draw Capacity—
Kalb and Dill for Gaiety
 SAN FRANCISCO, CAL. (Special).—At the Columbia, Holbrook Blinn and his players have caught the town and the house is playing to capacity. Week ending Aug. 24: "The New, tested Lady," "The Black Mask," "War," "Fanny Free" and "The Fountains" are under consideration.
 The Alexander has for its final week of the Burlesque National commercial engagement, offered "Baby Mine," preceded by the one-act play, "Taming a Tartar." Aug. 24 will see "Money Money" staged.
 The Court is running "Bartolome" in film until Aug. 28, when Mr. Blinn will offer "Too Many Cooks," with and with Frank Craven.
 Kalb and Dill will come over to the Gaiety. The Orpheum has a good bill, including "Natalie and Ferrer," "Edward-Stephen company," "Columbia Dancers," Will Rogers, Billy Hart and Transatlantic Trio, with Bertie Kallish and her company as the feature.
 The Empress has Gertrude Carleton and her Seven Synthesizers, Minetti and Sholl, Melchior and Wallace.
 Pantalone gives us DeLaney and Lee, Charlie Kelly and company, and Oliver Brown.
 Monte Carter is still at the Warwick. He has been there many months and is a favorite.
 Kalb and Dill have incorporated their theatrical ventures. Charlotte Kell and G. O. Connel, of San Francisco, and George D. Perry, of Oakland, are the directors of the \$25,000 corporation.
 A. T. BARNETT.

IOWA NOTES

IOWA FALLS, IA. (Special).—The season at the Metropolitan will open Aug. 27, with "Alma, Where Do You Live?"
 The new Rex Theatre, in this city, opened Aug. 11, under the management of Blodgett and Gephart, and will use the General Film service.
 The strike of the stage hands of the Waterloo Theatre, in Waterloo, has been settled amicably, although the terms of the adjustment are not made public. The strike has been on for nearly a year.
 Ben R. Warner, well known in the Middle West for many years as manager of the Warner Comedy company, is now ahead of the Joliet Prison films, and was in the city Aug. 13.
 "In Old Kentucky" will be the opening attraction for many of the theatres in the larger cities of the Middle West this season.
 Edward C. Woodruff and Miss Fay Sailer will head the Princess stock company, which opens in Des Moines Aug. 28. The opening bill will be "The Fortune Hunter."
 Dave Helman is ahead of "Alma, Where Do You Live?" this season, and E. C. Rockwell is managing the company.
 "Rehearsal at Rehearsal" will be sent out by the National Play Company, of Chicago, this season.
 Miss Lucy Hays has returned to repertoire, and is now playing Iowa with her Associate Players, prominent in the support being Albert G. Hines.
 Boyd Trousdale has gone East to begin rehearsals in "Step Thief," in which he will play this season.
 "Broken Arrow" will be the Cairns Brothers' offering this season, with band and orchestra.
 The cast for Winn Trousdale's "Johnny Jones, Jr.," company includes Harry Lutz, Mr. and Mrs. Ed. Mori, Jay Connel, Marjorie Fink, Mr. and Mrs. Ed. Wilcox, and Merle Trousdale.
 The Clift and Deane Robbins Show opens the hall season at Aberdeen, S. D. The company includes Dora and Marie Diamond, Al. Jackson, Ethel Barr, Nellie Warner, Gene Lewis, Lewis Russell, Fred Erickson, Charles Warner, and Joseph and G. Truesdale.
 The Gollmar Brothers' show will show Central Iowa the early part of September.
 FRANK E. FOSTER.

SAN DIEGO

SAN DIEGO (Special).—The Exposition Stock company has scored by the production, "The Fortune Hunter," for the week of Aug. 10. "The Fortune Hunter" was given an artistic performance. Miss Marshall, in the part of Betty Graham, was captivating. George Hill, in the title role, was excellent. The run of the Exposition company at the Borealis will be limited to four weeks. Future plans have not been announced.
 The Empress Stock company appeared to advantage in "The Fortune Hunter." The play was well staged and presented the work of Richard Vivian being the brightest spot in the performance. Helen Carey gave an exceptionally good performance. Miss Mattie Davis brought out many laughs as the old Indian woman.
 The new \$20,000 picture theatre, the Broadway, has successfully opened. "Paid in Full," together with the Pathe Weekly, was the offering for the week of Aug. 10.
 Jack Dodge, popular manager of the Spreckels, was the founder of the San Diego Lodge of Elks, and in three weeks, when the lodge will house the Orpheum shows, the local Elks will attend in a body.
 Business at all of the picture houses is satisfactory. When the show rates go into effect on Sept. 15, it is certain that San Diego will fill up with tourists, and business will improve.
 MARIE DE BRAY CHAPMAN.

FALL RIVER

FALL RIVER, MASS. (Special).—Lincoln Park Theatre: The James F. Lee Musical Comedy company presented, week Aug. 17-22, "Don't Worry," with Finner Lane, who scored. Mr. Lane has met with unusual success here this season. Le Roy Kinslow, Madeline Lee, Catherine Murray, and James F. Lee gave excellent support. Well staged. Large attendance. "Tom and Jerry" Aug. 24-26.
 Billed: Burlesque stock season will open Aug. 31, with Hootor Atchley as leading man.
 Mayor: This theatre has changed hands, and has been leased for a term of years by the Great Eastern Amusement Company of this city.
 W. F. GAZ.

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VAUDEVILLE



Dull Days on the Vaudeville Battlefield Before Dawn of the New Season



MISS RAY HAMULA.

"The Blue Streak of Vaudeville" Is Again Playing the Big Eastern Theaters.

WITH the opening gun of the new season still two weeks distant, the vaudeville battlefield is quiet. There were skirmishes between the veteran offerings, but the heavy new artillery hasn't yet been placed in position.

In other words, new acts—aren't! Even a vacation-acquired optimism almost failed to unearth anything new or unusual, although our search led us to the split-week varieties. Our triple alliance—of wanting to find a new turn, endeavoring to discover a personality of possibilities and of having something to write about—very nearly went to pieces.

The Meistersingers

The Meistersingers, of Boston, came to town at the Palace in their vocal offering with a seafaring background. "In Gloucester," it is called, and in fisher garb upon the jetty of the Cape Cod village with nets, boats and fishing tackle strewn about, the three quartettes contribute choral and solo singing.

The quartettes seem to number some excellent material and the harmony is of good quality, but advantage has not been taken of opportunities. A much better offering could easily have been evolved. Better numbers—one that would show the power and vigor of masculine quartettes—should be chosen.

The best of their programme was "Love's Old Sweet Song," sung without the accompaniment of the orchestra.

Santley's Thunder Storm Tango

The ingratiating Joseph Santley was assisted by Ruth Randall, of winning personality, and a newcomer, Josephine Kernell.

Mr. Santley sang the pleasant little melody, "When Dreams Come True," from the musical comedy of that name, and danced neatly with Misses Randall and Kernell.

A new touch was given the tango when Mr. Santley and Miss Randall, in summery attire, were disclosed seated beneath a parasol in a country field. A storm "came up like thunder" out of the left wings, the wind jerked away the frail little parasol and a mechanical rainstorm began to do its worst. But the two tango fans launched into a dance and glided through the falling water.

It was very cool and refreshing—from the front—and goes to show just how hard it is to add a new phase to the dance just now.

We haven't seen much of Dainty Marie of late. But, after last week at the Palace, we won't be able to say that for awhile.

Miss Marie performs frankly and debonairly in silken white tights, on the flying rings, singing snatches of popular songs as incidentals to midair whirling.

Vaudeville has robbed Miss Marie of a lot of her former burlesquism. She's advancing.

Another Rag Expert

Anna Chandler is another exponent of the rag. She's very, very aggressive.

She is still doing most of the repertoire she offered at Hammerstein's Victoria last season and finishes with a song about the dance craze.

"A bride from Mississippi,
Danced till she went dippy,"

cheerfully sang Miss Chandler. All the songs are of that subtle level of ragtime. Some have quite a bluish tinge.

And she offered that European war joke now being handed over the footlights everywhere. "It'll Sarvia right."

Let's mediate these war jokes.

The Great Howard is a ventriloquist who appears in plaids, kilts and a Lauder-esque burr. Posing as a doctor-dentist, he entertains two mechanical visitors,



MISS RUTH RANDALL.

Her Personality Is a Strong Factor in Joseph Santley's Offering.

extracts a tooth from one, engages in a lively conversation and sings with his patients.

Mr. Howard is an able ventriloquist—and, what's more, he's entertaining.

Adelaide Charms Anew

Adelaide and J. J. Hughes danced into their debut week at the Palace.

One little Adelaide is just as fascinating as ever, and, with Mr. Hughes, is offering some brilliant dancing. They introduced a charming and brisk interpretation of the fox trot and again presented their compelling and artistic pantomimic Pierrot creation.

The Palace bill is always worth while—for the sake of seeing the scintillating Adelaide.

Harry Carroll, the composer-entertainer last seen with Laura Hamilton, led the charge at the Victoria. Carroll has, as we've said before, a you-can't-get-away-from-it personality that makes him the cold friend of everyone in the audience.

Mr. Carroll ragged one or two new numbers, "Neath the Shadow of the Pyramids," a cynoscoped tale of love in Egypt, and a lively if meaningless lyric with the refrain,

"Oh, Pop! Oh, Pop!
Do the fox trot!"

which doesn't quite rhyme.

A Bright War Song

Then, as an encore, he contributes a new "war ballad." Don't shudder! It isn't as bad as it sounds—just the puzzling problem of a young man whose mother comes from sunny France, my daddy from Berlin and just across the channel lies the land my girl lives in. So in his heart there's a triple contents between

"The Fatherland,
And Motherland,
And the land of my best girl."

It's a neat little song of the moment and it's going to be decidedly popular.

We missed Miss Hamilton—who sat in a stage box—but there's no one in vaudeville just now who can rag like Carroll.

The Sixt Street Theater

Our optimism led us to the new Eighty-first Street Theater, where split-week vaudeville reigns. The Eighty-first Street Theater is a very pretty little playhouse and an ideal home for the junior varieties.

(Continued on page 12.)



MISS JULIETTE DIXIE.

Recently Appeared in London Music Halls with Success.

HOW SOPHIE TUCKER RAN AWAY TO BECOME A STAR

Amateur Nights and Burlesque Were Stepping Stones to Success

THE goddess of Fortune must have chanced into a little cafe restaurant in Hartford, Conn., just eight years ago, for Sophie Tucker, then unknown, was there acting as waitress and doing dinky songs for the customers.

After hearing the rag singer's life story, you'll agree that the sickle goddess must have dropped in for a moment or two—that is, if you believe in chance and luck. Some one has said that genius is just an infinite capacity for hard work, and we believe luck amounts to about the same thing. Anyway, Miss Tucker fought her way up the ladder of fame.

The Hartford restaurant was conducted by her parents, but the lure of New York fascinated her—as it has thousands of less lucky girls—and she ran away from home. She began singing in a cafe on Fortieth Street, doing fifteen or more songs a night.

It was there that Joe Woods discovered her. Aided by Chris O. Brown, now American representative for Hugh D. McIntosh, she secured a chance to go on at an amateur night at the Family Theater on 135th Street.

She was without even a dress suitable for the stage, but managed to improvise one. There was a long programme of amateurs, and Miss Tucker came last. But she won the hit of the evening, and was booked to open the following Monday at \$25.

Previously she had appeared on amateur nights at the old Manhattan Theater, in Greeley Square, where the Gimbel store is now located. Her odd appearance there in blackface in a make-shift costume of blue

overall is still vivid in the minds of many New Yorkers.

But here is how Miss Tucker tells the rest of her life story. "Finally I was booked for Tony Pastor's. In those days I didn't even know how to blacken my face, and I can recall how Conroy and Le Maire, on the opening bill, tried to show me how. But I 'got over,' and my salary advanced to \$50. Then I played the smaller United parks and returned for a Sunday performance at Tony Pastor's.

"That resulted in a burlesque engagement with Gus Hill's Gay Masqueraders at \$40. I was advanced to \$50 and signed for the following season at \$75.

"Although I was just nineteen years old, I was always cast by the burlesque producers to play the middle-aged characters on account of my big voice. With a gray wig they thought I could do the domineering wife to perfection. Then I presented my negro songs in the olio.

"In Toronto, Marc Klaw saw me and signed me for 'The Follies' at \$100 a week. But between the temperament of my fellow players and temporary loss of voice, I decided to go back to vaudeville. I tried out at Morrison's for \$40 and was immediately booked at the American Music Hall for \$100. That started my vaudeville career, for I jumped from \$100 to \$250. I owe a great deal to William Morris.

"I was offered an engagement with a

Chicago piece called 'Merry Mary,' at \$350, and I signed. It lasted but six weeks, but it served to establish me in Chicago. I was signed for 'Louisiana Lou' at \$250, and for two years I appeared with Barney Bernard and Alex Carr, advancing to \$350. Then I came back to vaudeville once more at \$500, and gradually I have climbed to \$850.

"But I have fought every inch of the way. When I hear my audience applauding, I always think of my start eight years ago. It has been hard but wonderful. Best of all, I've built a home for the old folks at Hartford." Then, too, Miss Tucker motors to and from the theater in her own automobile, with her name emblazoned on the panels.

Miss Tucker confided the secret of how she selects her songs. It's simple but direct. "I have the number sung and played for me. I sit close to the piano, and if the melody makes me feel like swaying in rhythm, if I can hum the melody afterward and remember at least some of the words, then I know I have a hit. Of course, my rule hasn't been infallible. Songs I've counted upon have fallen flat. But it's almost sure."

Anyway, it has helped Miss Tucker select the songs that have made the hits, that have won the applause, that have advanced her to headliner at \$850 per.

Almost a golden rule, indeed.



Jessie, N. Y.
MISS SOPHIE TUCKER.

THE WEEK IN REVIEW

(Continued from page 17.)

Mayme Gehrus, who featured the bill for the week-end, has a robust sort of personality that reaches across the "foots." In fact, Miss Gehrus is likely to be heard again on the "big time" very soon. With the assistance of a pianist who furnishes a solo (which, by the way, needs to be changed and keyed up to the pace of the remainder of the act), Miss Gehrus does five numbers, one in a green Yama-Yama costume. "The Land of I Don't Know Where." She is a lively dancer, works at a fast tempo, and gets to her audience.

A brand new trio, O'Brien, Dennett and Goulet, has possibilities, particularly the young woman of the turn. The two men—one at the piano—work in rathskeller style. There is a bluish tinge to their work that roughens the act and needs immediate toning down. The young woman's personality—as yet practically undeveloped—is the main element of the turn.

Early in the week Oliver White was the feature in his sketch, "At Your Service." The playlet is conventional and unimpressive. The usual fireplace glow in the usual bachelor apartments of the usual way young man soon discloses that the faithful old servant is worried over the master's love for a—er—brisk young dancer, La Volita. He served the young man's father, sir, so he takes things into his own hands and locks up the master's evening clothes. Hence the young fellow can't go to meet the dancer after the theater. The young master is a bit peeved at the servant's interest, but he telephones his brother to meet the dancer and explain his absence.

Oliver White's Playlet

Then! A strange character forces his way into the room. He says he's an "artistic shoemaker." But—high hat and all—he looks like Fred Dupres, and we have a sneaking fear that he's a monologist. However, he nonchalantly explains that he's La Volita's husband and that he has just shot a scoundrel who was waiting for his wife at her stage door. Ah, ha! The young master is disillusioned at last. He sees the porridge of the dancer. It isn't all quite clear to us, but he locks the doors and starts to revenge himself on the strange visitor, when the telephone rings.

Yes—it's his brother. Then the visitor explains that it is all a hoax, planned by La Volita to get revenge for her admirer's absence. But the young man sends back word that he's not coming, and the faithful servant smiles once more.

The acting isn't at all what it should be—if we except the servant, who is fairly well done.

There were other people on the bill, including two young men, the Prescotts, who caught thought questions from anxious ladies in the audience and glibly solved off-hand all sorts of problems about husbands, positions, travel and whether Helen should accept Herbert.

FREDERICK JAMES SMITH.

DONALD CAMPBELL COMING

Donald Campbell, the Scotch comedian, who has been touring Europe with success, is coming to America late in September. He will be under the direction of the Great Howard.

THE KEITH STAFF OF MANAGERS FOR THE NEW SEASON

C. P. Bochert, to Manage Colonial After House Opens Under I. Robert Samuel's Direction.

The first complete list of the Keith staff for the new season, with the dates of opening for the various houses in New York and Brooklyn, follows:

NEW YORK.
PALACE, Elmer Rogers, manager; now open; Frederick F. Daub, musical director; Will Clark, stage-manager.
COLONIAL, I. Robert Samuel, temporary manager; C. P. Bochert, manager; opens Sept. 7; Julius Rosenberg, musical director; William Thomas, stage-manager.
ALHAMBRA, Herbert Young, manager; opens Aug. 31; Ben Bohrer, musical director; Ben Kelley, stage-manager.
ROYAL, C. C. Ryan, manager; opens Sept. 7; George Drum, musical director; James Rigley, stage-manager.
BRONX, Leon Victor, manager; opens Aug. 31.
UNION SQUARE, E. M. Kahn; now open.

HARLEM OPERA HOUSE, Harry Swift, manager; now open.

BROOKLYN.
BUSHWICK, Benedict Watt, manager; opened Aug. 24; Andy Byrns, musical director; David Berk, stage-manager.
GARDEN, Frank Girard, manager; opens Aug. 31; Louis Rhiphardt, musical director; John Hall, stage-manager.
PROSPECT, William Masaud, manager; opens Sept. 7; Joseph Samuels, musical director; Jay Conway, stage-manager.
GREENWICH, Edwin Crail, manager.
CRANFORD, Arthur F. Ward, manager; opens Aug. 31.

Arthur White, relief manager.
Union Square, Harlem Opera House and Greenpoint play "Junior" vaudeville.
Bronx and Cranford play pictures exclusively.

AUSPICIOUS OPENING FOR COLONIAL

The new vaudeville season was ushered in on Monday, when the Bushwick Theater opened. The Alhambra and Orpheum follow on Monday, and the Colonial, Royal, and Prospect inaugurate the season on Sept. 7.

The opening of the Colonial, under the management of I. Robert Samuel, of the Keith executive staff, will be a notable event. The Broadway playhouse, which draws the exclusive Central Park West clientele, is being rapidly groomed for its opening.

Mr. Samuel has a number of new ideas which he is working out at the Colonial. "Inside and out it will be a second Palace," he declares enthusiastically. "Theatergoers are going to be surprised."

"To begin with, the staff of ushers will be exclusively feminine. Young and pretty, of uniform type, weight and height, they are going to make a stunning appearance in their gray uniforms and white caps and aprons."

"Plants—smilax and vines—will deck the staircases leading to the balconies, while the lower floor will be decorated daily with fresh flowers."

"A feature will be the men's smoking-room, which is being refitted with every

modern convenience. New hangings are being placed everywhere and the boxes and lower floor have been recarpeted.

"The attaches have been carefully chosen with a view to their fitness. Efficiency and courtesy—the Keith trademarks from the earliest days—will be the key-words in every department."

Mr. Samuel will remain at the Colonial but a few weeks, just long enough to get things started. He will then resume his regular duties. C. P. Bochert, the well-known manager, who was with the Shuberts at the Comedy Theater, will take charge. He is a former Pittsburgh newspaperman who broke into theatricals by way of the advance route.

The opening Colonial bill will be a striking one, numbering Nat Willis, in a brand new act; George MacFarlane, and Fannie Brice.

One of the big events of the new season will be the opening of the Prospect, under the direction of William Masaud, with "big time" vaudeville. The Royal succeeds the Bronx Theater, the Bronx opening Aug. 31, with feature films. The Crescent will also show feature films exclusively, a Wurlitzer organ having been installed at an expense of \$15,000.

TO CONDUCT FOR OLIVE VAIL

P. Hans Flath, who wrote the music of "Deftland," the production which Henry Savage is to do, had a decidedly flustering offer from Messrs. Werba and Leuchner for the coming season but has been compelled to refuse, owing to contract entered into with Olive Vail, to conduct during her special season in vaudeville under the direction of Martin Beck.

CECILIA LOFTUS IN 'ALLS

Cecilia Loftus made her return to the English stage in imitations a few days ago at the London Coliseum.

JACK WILSON LEAVES BILL

Jack Wilson left the bill at Morrison's last week, stating that he was not bound according to the terms of his contract.

OPERA FOR VARIETIES

"The Secret of Suzanne" to Be Presented in Vaudeville by M. S. Bentham

"The Secret of Suzanne," the one-act opera of Ermanno Wolf-Ferrari, will next be seen in vaudeville. M. S. Bentham is now negotiating with the Alhambra for the early presentation of the opera in the varieties. If plans are perfected, the opera will be offered with well-known vocalists in the three roles. "The Secret of Suzanne" was presented at the Century Opera House last season.

TOMMY GREY'S NEW ACTS

Writes Sketches for Molly Williams, Cartmell and Harris, and Daley and Gallagher

Molly Williams opened successfully, according to reports, at Trenton a few days ago in a new act by Tommy Grey, and is playing at the Bijou in Philadelphia this week.

Mr. Grey is the author of Charles Cartmell and Laura Harris's new dancing act, which opened this week at the Orpheum in Omaha.

Mr. Grey has also written a sketch, "At the Bazaar," for Nellie Daley, late of Guyer and Daley, and "Sheets" Gallagher.

FOR EARLY PRODUCTION

"The Society Buds" Will Be First Lasky Act—Opens Middle of September

"The Society Buds," the one-act musical comedy by William Le Baron and Robert Hood Bowers, to be produced by Jesse L. Lasky, goes into rehearsal this week.

"The Society Buds" will be the first Lasky production of the year, opening, it is expected, in Harrisburg on Sept. 14 or 21. A week later "The Garden of Peaches," the vaudeville version of "Iola," will probably be produced.

Clark and Bergman and Cory and Erno will be in "The Society Buds," while Minerva Coverdale will be featured in "The Garden of Peaches." Lou Archer may appear in Miss Coverdale's support.

Mr. Lasky returned last week from a vacation at Long Lake, Hamilton County, N. Y.

SCENE SHIFTING DEVICE OF "ON TRIAL" TO REVOLUTIONIZE VAUDEVILLE

Ethel Barrymore's Drawing Power—Kitty Gordon Lost in the War Zone

By WALTER J. KINGSLEY.

EVERY ONE in vaudeville is glad that Arthur Hopkins has scored a tremendous success with "On Trial" at the Candler Theater. Arthur discovered the script, staged the piece and invented the alternating stage for quick changes, which gave the production its punch and incidentally made the revolving stage look like a prehistoric device. Cohen and Harris, with their well-known hospitality to new ideas, co-operated up to the limit, and the result was a hit of hits. Arthur Hopkins deserved it. He is a made man financially. It is not too much to say that this play will clean up more money than "Within the Law." To show the kind of man Hopkins is, he refuses to patent his alternating stage device by which scenes set in the wings swing instantly in and out of place on a kingbolt pivot. He argues that the stage needs such an improvement to cope with the rapidity of action made necessary by the competition of the slicker drama, and he tells the world to go ahead and make use of the greatest mechanical invention given the theater in a hundred years. Nothing Reinhardt has ever done comes near it for sheer vital value. Think of it! We can run off a vaudeville show hereafter with every act full stage and with no waits. Hopkins's alternating stage will be a god-send to vaudeville, so long condemned to the mechanical routine made necessary by scene settings. Acts can be run hereafter in any order whatever. As for the revue with its many scenes, well, all I have to say is that the producers of these musical melanges should chip in and buy Arthur Hopkins a gold-plated automobile, for his alternating stage enables them to make scene follow scene with but a few seconds between them. No longer will it be necessary to send comedians out "in one" to kill time while the next act or scene is being set. To those who have not seen the Hopkins alternating stage at work at the Candler, I can only say that it is positively uncanny in its workings. Imagine the stage picture changing from court-room to jury-room and back again with but a mo-

ment's darkness to permit the shift. Motion pictures have nothing on Hopkins's wonderful innovation for clearing the decks. The punch given "On Trial" was so great that the audience remained standing fifteen minutes after the last curtain to cheer the author and producer. It was an ovation—something that one hears about but almost never sees. May Arthur Hopkins go right along to glory and riches.

Ethel Barrymore is "farewelling" at the Palace this week, but, to tell the truth, I fancy that the lure of the two-a-day will prove too strong for her and Frohman. The large, easy money that vaudeville offers the great star is not to be sneezed at when the foreign dramatists are on the firing line and the native playwrights are more concerned over the price of gasoline than about contriving clever situations. Miss Barrymore is a big draw in the Palace. She is exquisitely *femme du monde* and a prodigious personality. Ethel Barrymore is a name to conjure by on the American stage, and the fact that she is a vaudeville headliner indicates more than anything else how far variety has come up out of the darkness since H. F. Keith took it in hand.

Ge! It feels great to be the Kaiser's press agent.

Many perfectly good acrobats, comedians, animal trainers and variety performers are being wasted in war as cannon fodder. As for the four agents who are at the front, Tommy Gray pulled a good one when he said that all they needed to be happy was to get a commission.

H. F. Albee has signed several acts for the Palace whose announcement will be a profound sensation.

Kitty Gordon is lost in the war zone. It being impossible to get news of her, the Palace has canceled her time for week after next.

ROSHANARA GOING TO INDIA; WAR CHANGES DANCER'S PLANS

Laura Lieb Featured in New Act—Nigel Barrie as a "Single"—Great Howard as Financier

Roshanara, the young English girl who has interpreted the dances of India in this country, in England and on the Continent, will return immediately to India.

Roshanara is now in London and has been appearing at the London Coliseum. Owing to her success the dancer's engagement was extended. The need of rest and preparation for her forthcoming Indian tour has necessarily made her London season very brief.

Up to a week ago the young dancer had planned to establish a ballet in Paris. The European war, however, ended these preparations and is hastening Roshanara's return to India. The proprietor of the Bombay Opera House has offered a tour of his theaters in Colombo, Calcutta and all the important towns of India, beginning with a season of sixteen weeks in Bombay.

During Roshanara's London season several new dances were introduced. One was a Burmese dance, "Khay Than." With odd angular movements, and in a quaint costume of gilded tights surmounted by a bizarre little bodice and hat, the many points of which soar upward, Roshanara interprets the picturesque Burmese dance. Another dance, "The Harem Favorite," attracted considerable attention. Here the effect of the Eastern harem is obtained by the simple use of a fretwork screen, behind which Roshanara appears. The lighting is of mellow red and purple. The dance is said to admirably capture the languorous atmosphere of the Orient.

For her Indian tour Roshanara's programme will include a series of Dresden china dances, evolved from the dainty porcelain figures. Another group will be composed of English court dances of the crinolene period.

Laura Lieb, last seen as the American beauty of "The Beauties," is to be featured in "The Damsel," a new dramatic and musical playlet by John Clay Roe. The premiere will occur at the Garrick in Wilmington on Monday.

Miss Lieb will be supported by Paul Decker, late leading man for May Hobson, who makes his vaudeville debut in "The Damsel."

The production is being made by Benjamin Butler Boyle.

It's hard to tell what Nigel Barrie is going to do next. Last season Mr. Barrie appeared in everything from the classics to modern drama and musical comedy. Then he scored this Summer as Joan Sawyer's dancing partner.

Now Mr. Barrie has reappeared as a single entertainer in vaudeville—in song. He is breaking in his new act at Ashbury Park this week and entertaining the beach-bums with "Along Came Ruth," "The High Cost of Loving," and other melodies. There isn't a bit of dancing in his new act, and he's coming to New York soon—at the Palace probably—to demonstrate his versatility once more.

The Great Howard is a financier as well as an able ventriloquist. Off the stage the Great Howard is F. A. Howard Miller, and he is vice-president of the F. A. Block Company of Mount Clemens, Mich., one of the largest plumbing manufacturing concerns in the West. As a "master plumber" on the side, Mr. Miller draws a handsome income.

No reference to the warring European factions will be tolerated in the Keith houses, according to reports.

No Germans or Austrians can be booked to enter Canada. It is understood, and no characterizations of Germans or Austrians will be permitted on the Canadian vaudeville stage.

Low Dockstader scored at Henderson's last week in his amusing characterization in blackface of Theodore Roosevelt. In fact, Mr. Dockstader has a remarkably funny platform chat about "my policies" and other political topics.

Ray Hamels put over her songs strongly, at her best in the aeroplane "wop" number. She was one of the favorites on the bill.

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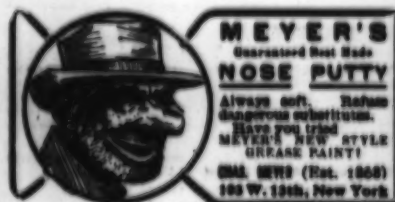
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Direction Edward S. Keller

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JOE SCHENCK**
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HIRAM

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I do not write songs or musicals, but do write addresses that LIVE and PLEASURE.

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AOT Beautiful: " Sherman Grand, Calgary, 28, 29; Edmonton, 28, 29.

ADAIR and Adair: Orph. Du Melton; Orph., St. Paul, 31-Sept. 6.

ADAIR, Edith and Edgie: Fennell, Ferry Park, Louisville, 31-Sept. 5.

ADELAIDE and Hughes: Palace, N.Y.C., June 20—Inde.

ADLER and Arline: Temple, Philadelphia, 31-Sept. 5.

AHERN, Chas. Trone: Sherman Grand, Calgary, 28, 29; Edmonton, 28, 29.

AINEWORTH, Arnold, and Co.: Hamilton, Ottawa, 31-Sept. 12.

ALEXANDER and Scott: Orph., Seattle, 30-Sept. 5.

ALEXANDERS Brothers: Orph., Vancouver; Maj., Otago, 31-Sept. 5.

ALEXANDER Kids: Orph., Harrisburg, Pa.; Shubert's, Utica, N. Y., 31-Sept. 5.

ALICE: Philadelphia, 7-12.

ALLAN, Tyle: Orph., Sioux City, Orph., Minneapolis, 31-Sept. 5.

ARDATH Fred J., On.: Temple, Detroit; Temple, Rochester, 31-Sept. 5; Shea's, Buffalo, 31-Sept. 5.

AIDELA, Frankie, Co.: Orph., N.Y.C., 31-Sept. 5; Orph., Montreal, 7-12.

ARMSTRONG and Clark: New Brighton, Brighton Beach, N. Y., Sept. 7-12.

ARNAUT Brothers: New Brighton, Brighton Beach, N. Y., Sept. 7-12.

ASARI Travel Prospect, N.Y.C.: Sept. 7-12.

ASHLEY and Canfield: Orph., Williams; Orph., Barina, 31-Sept. 1; Sherman Grand, Cal.

ASTORIA, Mlle. and Co.: Orph., Los Angeles.

BABY, Bert: Maryland, Wash., 31-Sept. 5; Keith's, Wash., 7-12.

BAKER, Belle: Maryland, Baltimore, 7-12.

BAKER, Ward: Keith's, Boston, 31-Sept. 5; Keith's, Prov., 7-12.

BARAHANE and Grady: New York, Coney Island, N. Y.

BARNARD, Sophie: Lynn, Mass., 31-Sept. 5.

BARRYMORE, Ethel: Palace, N.Y.C., 7-12.

BART, Lee: Orph., Duluth, Minn., 31-Sept. 5.

BARTIN, Sam: Newark, N.J., 31-Sept. 5.

BATON Shirley, Co.: Colonial, Portland, Me., 7-12; Loric, Portland, 10-12.

"BEATRICE, The": Orph., Vancouver; Orph., Seattle, 30-Sept. 5.

BERNH, Alfred: Maj., Chicago, 31-Sept. 5.

BERKE, Betty: Keith's, Boston; Orph., Wilmington, 31-Sept. 5.

BERMA, Mabel: Shea's, Buffalo, 31-Sept. 5.

BERNEFORD, Harry, Co.: Temple, Rochester; Hipp, Cleveland, 31-Sept. 5; Keith's, Boston, 7-12.

BORREL and Watson: Hipp, Cleveland, 31-Sept. 5; Keith's, Indianapolis, 7-12.

SINGHAM, Amelia, Co.: Loric, Birmingham, 31-Sept. 5; Alameda, N.Y.C., 10-12.

BIRCH and Bert: Vancouver; Orph., Seattle, 31-Sept. 5.

BIRON City Four: Victoria, N.C., 31-Sept. 5.

BOLAND and Hale: Orph., Vancouver; Orph., Seattle, 31-Sept. 5.

BONCONI, Maleta: Orph., Sioux City; Orph., Minneapolis, 31-Sept. 5.

BOUNCES, Billy: Temple, Hamilton, 31-Sept. 5; Orph., Montreal, 7-12.

BOULTON, Harry, Co.: Schermer, N.Y.C., 31-Sept. 5.

BOUCH and Borden: Hamilton, Ont., 31-Sept. 5; Dominion, Ottawa, 7-12.

BOYLE and Brandt: Shubert's, Utica, N. Y., 31-Sept. 5.

BRAD, Tim: Keith's, Columbus, 31-Sept. 5; Keith's, Ohio, 7-12.

BRENN, Harry: Orph., Minneapolis; Orph., Omaha, 31-Sept. 5.

BRUCE and King: Maj., Milwaukee, 31-Sept. 5.

BROOKS and Bowen: Shea's, Buffalo; Shea's, Toronto, 31-Sept. 5; Columbus, Grand Rapids, 7-12.

BROWN, George H., Co.: Keith's, Toledo; Grand, Syracuse, 31-Sept. 5.

BROUGH, Fritz and Lucy: Temple, New York; Temple, Rochester, 31-Sept. 5; Royal, N.Y.C., 7-12.

BURK and McDonald: New Brighton, Brighton Beach, 31-Sept. 5.

BURN and Lynn: Orph., Montreal, 31-Sept. 5; Dominion, Ottawa, 7-12.

BURNS, Rimer and Grady: Temple, Cleveland; Temp., Toronto, 31-Sept. 5.

BYA and Marie: Shea's, Toronto.

BYAL and Marie: Temple, Hamilton, Ont., 31-Sept. 5; Alameda, N.Y.C., 7-12.

CATHERINE Sisters: Victoria, N.C., 31-Sept. 5.

CARLTON and Davis: Loric, Birmingham, 31-Sept. 5.

CARRIAR Brothers: Orph., Vancouver; Orph., Seattle, 30-Sept. 5.

CARBOLI, Harvey: Victoria, N.C., 31-Sept. 5.

CAYCE and Willard: Maryland, Balto., 31-Sept. 5.

CARTMEL and Harris: Orph., Omaha; Orph., Minneapolis, 30-Sept. 5.

CAHUS, Emma and Randall: Hill, Cleveland, 7-12.

CASTLEMAN and Denny: Harcourt's, Coney Island, N. Y.

CATALANO and Denkey: Harcourt's, Coney Island, N. Y.

CAULFIELD, Chief: Orph., Winnipeg; Orph., Boston, 31-Sept. 1; Sherman Grand, Cal.

CLARK and McCullough: Keith's, Columbus, 31-Sept. 5; Grand, Pittsburgh, 7-12.

CLARK and Vord: Orph., Salt Lake City, 30-Sept. 5.

CLIFF, Linda: Orph., Sioux City, 31-Sept. 5.

CLINTONE, Nevilly: Orph., Montreal; Dominion, Ottawa, 31-Sept. 5.

COAKLEY, Hanna and Dwyer: Memphis, Atlanta, 31-Sept. 5; Orph., Jacksonville, Fla., 7-12.

COLLEGIANS Three: Forestry, Atlanta, 31-Sept. 5; Loric, Longman, 7-12.

COLLIER, Earl: Palace, N.Y.C., Chambers, 31-Sept. 5; Pall's, Boston, 7-12.

"COLONIAL Days": Temple, Rochester, 31-Sept. 5; Shea's, Buffalo, 31-Sept. 5.

COLTER, Sgt. Boulder: Bushwick, N.Y.C., 31-Sept. 5.

COMFORT and King: Keith's, Ohio, Sept. 7-12.

COLLIN, Sam: Orph., Salt Lake City, 31-Sept. 5.

CONNALLY and Wetzel: Bushwick, N.Y.C., Sept. 7-12.

CONNELL, Jane, Co.: Temple, Hamilton; Shea's, Buffalo, 31-Sept. 5; Shea's, Toronto, 7-12.

CONROY and Models: Bushwick, N.Y.C., 31-Sept. 5; Colonial, N.Y.C., 7-12.

CONSUL and Jerry: Maj., Milwaukee, 31-Sept. 5.

CORIO and Dean: Temple, Detroit; Temple, Rochester, 31-Sept. 5; Maryland, Balto., 7-12.

CORRIE'S Animals: Orph., Salt Lake City, 31-Sept. 5.

COWIE, Minnie: Keith's, Prov., Sept. 7-12.

CRAND, Gus: Hayes, Temple, Detroit, 31-Sept. 5; Temple, Rochester, 7-12.

GRONIN, Morris, Co.: Orph., St. Paul; Orph., Winnipeg, 31-Sept. 5.

CRON, Wellington, and Lois: Josephine, Lyons, Empire, London, Eng., June 1—Inde.

GROUCH and Walter: Keith's, Wash., 31-Sept. 5; Royal, N.Y.C., 7-12.

CROWLEY, Trust Bird: Orph., Oakland; Orph., Sacramento, 31-Sept. 1; Orph., Newton, Mass., 31-Sept. 4.

CULLAN, James & Co.: Orph., St. Paul, 31-Sept. 5.

CURTIS, Ella: Bushwick, N.Y.C., 31-Sept. 5; Royal, N.Y.C., 7-12.

CUTTIS, Musical, Six: Victoria, N.C., 31-Sept. 5.

DALS and Berle: Schermer, Park, Montreal.

DAILY, Arnold: Orph., Omaha, 31-Sept. 5.

DALY, Virgo: Orph., Los Angeles, 31-Sept. 5.

DAMBERT and Cabot: Loric, Birmingham, Sept. 7-12.

DARING, Prince: Palace, N.Y.C., 31-Sept. 5.

DE COB, Harry: Orph., Windsor; Orph., Boston, 31-Sept. 5; Sherman Grand, Cal.

DE GAMA, Alice: Shubert's, Utica, Rochester, 7-12.

DE GAMCORN, Cassie: Morham's, Rochester, N. Y.

DE HAVEN and Miss: Palace, Duluth, 31-Sept. 5.

DE LA MOINE, Margt.: Orph., Duluth; Orph., Winnipeg, 31-Sept. 5.

DE LEON and Davis: Orph., Victoria, 31-Sept. 5.

DE LUCA, Trio: New Brighton, Brighton Beach, N. Y., Sept. 7-12.

DIAMOND and Browner: Maryland, Balto.; Orph., N.Y.C., 31-Sept. 5; Albany, N.Y.C., 31-Sept. 5.

DICKINSON, Kate: Orph., St. Paul; Orph., Winnipeg, 31-Sept. 5.

DIXY-Nordstrom Co.: Keith's, Seattle, 31-Sept. 5.

DONES, Mario: Temple, Detroit, 31-Sept. 5; Temple, Rochester, 7-12.

DOYLE, Fater: New Brighton, Brighton Beach, N. Y., 31-Sept. 5.

DUFFIN-Baker Bros.: Keith's, Phila., 31-Sept. 5.

DUPPE and Lorenz: Orph., Oakland; Orph., Sacramento, 31-Sept. 5; Orph., San Jose, S. C.

DUFON, Three Boys: Victoria, N.Y.C.; Garrie, Wilmington, Sept. 7-12.

DUNLOP, Quamie: Keith's, Wash., 31-Sept. 5.

DUNFER, Jacqueline: Orph., Oakland, 31-Sept. 5.

DUNMOSE, Beverly: Keith's, Wash., 31-Sept. 5.

DUNN, Arthur: New Brighton, Brighton Beach, N. Y.

DUPRE and Dupre: Temple, Detroit, 31-Sept. 5; Temple, Rochester, 7-12.

DURKIN, Kathryn: Sherman Grand, Calgary, 28, 29; Edmonton, 28, 29.

DYER, Hubert, and On.: Columbia, Toronto, 31-Sept. 5.

EABLE, Emily: Victoria, N.C., 31-Sept. 5.

EDWARDS' Song Service: Palace, N.Y.C., 31-Sept. 5.

KOHN, Emma and Williams: Kohn, Phila., 31-Sept. 5.

ELRAY Sisters: Temple, Rochester, 7-12.

HENNETT Mr. and Mrs. Hugh: Orph., Memphis, 31-Sept. 5.

HENNING, Charles: May, Madison, 31-Sept. 5.

HUGHES, Tylo: Orph., De Moines, 31-Sept. 5.

HUROGAN War Pictures: Orph., London, 31-Sept. 5.

HYATT, Chas. W.: New Brighton, Brighton Beach, N. Y., 31-Sept. 5.

<

Columbia, St. Louis, 31-Sept.
 ISHERD: Orph., Vancouver:
 "The Day After Tomorrow,"
 31-Sept. 5: Columbia, N.
 JACOBSON, Joe: Victoria, N.
 JAMES, Walter: Fountains
 Ferry Park, Louisville: Co-
 lonial, Norfolk, 31-Sept. 5:
 JARROW: Victoria, N.Y.C., 17-
 Sept. 5: Grand, Syracuse, 7-
 12.
 JARVIS and Harrison: Keith's,
 Cinl., 31-Sept. 5: Keith's,
 Indianapolis, 7-12.
 JEFFERSON, Joseph, Co.:
 Orph., Duluth, Orph., Minne-
 apolis, 31-Sept. 5.
 JOHNSTON, Johnny, Co.: Maj.
 Chan, 31-Sept. 5.
 JONATHAN: Victoria, N.Y.C.
 JORDAN: Orph., She's, To-
 ronto, 31-Sept. 5.
 JOLLY: Temple, Rochester:
 She's, Buffalo, 31-Sept. 5:
 She's, Toronto, 7-12.
 KALICK: Orph., Duluth.
 KALICH, Martha, Co.: Orph.,
 Oakland: Orph., Los Angeles,
 31-Sept. 5.
 KALMAN and Brown: Orph.,
 Des Moines: Orph., Winne-
 peg, 31-Sept. 5.
 KAUFMAN Brothers: Orph.,
 Des Moines.
 KELLY, Walter: Keith's,
 Phila., 31-Sept. 5.
 KEND and Mayne: Keith's,
 Phila., Victoria, N.Y.C., 31-
 Sept. 5.
 KID Kalarot: Victoria, N.Y.
 C.
 KIMMERLY and Mohr: Orph.,
 Omaha: Orph., Des Moines,
 31-Sept. 5.
 KIRK and Fawcett: Maryland,
 Balto.: Keith's, Lowell, Mass.,
 31-Sept. 5: Keith's, Prov., 7-
 12.
 KUTTING Animals: Prospect,
 N.Y.C., Sept. 7-12.
 KORNAD, Fred: Orph., Los
 Angeles.
 KRAMER and Morton: Orph.,
 Omaha, 31-Sept. 5.
 KRAMER and Patterson: Sher-
 man Grand, Calgary, 28, 29.
 KRAMER and Ross: Fountains
 Ferry Park, Louisville, 31-
 Sept. 5.
 KRONOLD Hans: Orph., Des
 Moines, 31-Sept. 5.
 LAI MOW KIM: Orph., Los
 Angeles.
 LAHART and Hall: Victoria,
 N.Y.C., 31-Sept. 5.
 LAKE, 31-Sept. 5: Prospect, N.Y.C.,
 7-12.
 LANE and O'Donnell: Hipp,
 Cleveland, 31-Sept. 5: Colum-
 bia, Grand, 7-12.
 LA TOY Brothers: Bushwick,
 N.Y.C., 31-Sept. 5.
 "LAWN Party": Hipp, Cleve-
 land, 31-Sept. 5: Keith's, In-
 dianapolis, 7-12.
 LEAN, Cecil: Henderson's,
 Coney Island, N.Y.
 LEFFELL, Leo: Keith's, Phila.,
 Sept. 7-12.
 LEIGHTON and Jordan:
 Leffell, Philadelphia, Pa.
 LEIGHTON, Three: Temple,
 Detroit, 31-Sept. 5: Temple,
 Rochester, 7-12.
 LEITCH and Jeannette: Forest
 Park, N.Y.C., Orph., Mem-
 phis, 31-Sept. 5.
 LE MAR, Flying: Victoria, N.
 Y.C., 31-Sept. 5.
 LEON, Co.: Keith's, Wash.
 LEON AGENTS: She's, Toron-
 to.
 LEVY, Sept: Hipp, Cleveland,
 Sept. 7-12.
 LEWIS, Harry, Quinette:
 Orph., Los Angeles, 31-Sept.
 5.
 LUBY and Barton: Orph.,
 Omaha.
 "LIGHTNING Stroke": New
 Brighton, Brighton Beach.
 LOCKETT and Waldron: Orph.,
 St. Paul: Orph., Duluth, 31-
 Sept. 5.
 LOPES and Lopes: New Brigh-
 ton, Brighton Beach, N.Y.,
 31-Sept. 5.
 "LOVE in the Suburbs":
 She's, Rochester, Sept. 7-12.
 LOVELL, Silvio, Co.: Colonial,
 Duluth, Sept. 7-12.
 LUCKER, Lenton, Co.: Orph.,
 Minneapolis: Orph., Duluth,
 31-Sept. 5.
 LONE and Young: Prospect,
 N.Y.C., Sept. 7-12.
 LYONS, Three: Keith's, Toledo:
 Keith's, Columbia, 31-Sept. 5:
 Keith's, Indianapolis, 7-12.
 MACK and Mills: Orph., Min-
 neapolis: Orph., St. Paul, 31-
 Sept. 5.
 MACK and Walker: Sherman
 Grand, Calgary, 28, 29.
 MACK, Charles, Co.: Keith's,
 Phila., Sept. 7-12.
 MARRERA and Deiton Broth-
 ers: Bushwick, N.Y.C., 31-
 Sept. 5: Keith's, Phila.,
 Sept. 7-12.
 MARGARET, Two: Keith's,
 Boston, Sept. 7-12.
 MARR, Delroy: Palace, N.Y.
 C., 31-Sept. 5.
 MARTIN: Fountains Ferry
 Park, Louisville: Palace,
 Chan, 31-Sept. 5.
 MARTIN and Hester: Temple,
 Detroit: Temple, Rochester,
 31-Sept. 5: Orph., Montreal,
 7-12.
 MARTIN, N. B.: Orph., Des
 Moines, 31-Sept. 5.
 MARTIN, Fred: Prospect,
 Los Angeles, 28-29.
 MARON Winer and Jordan:
 Fountains Ferry Park, Loui-
 ville.

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"O.K."	Canyon
Pastime	Continental

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MOTION PICTURES

ROBERT E. WELSH—Editor

THE MIRROR Motion Picture Department Established May 30, 1908

COMMENT AND SUGGESTION

HAND IN HAND

THE use of the motion picture in connection with the "legitimate" drama to bridge the action over spots that the limited confines of the speaking stage could not cover is a prophecy that has been standing on the records now for quite a few months. Many who have seen this possibility have been considered dreamers, other managers who have voiced these thoughts have been set down as seekers of publicity. But next Saturday will see an actual production in which the stage and picture are linked hand in hand. Many will watch with interest the experiment of ROWLAND and CLIFFORD with "While the City Sleeps," which will receive its premiere performance in Elkhart, Indiana, Saturday evening.

In such plays it will no longer be necessary to use lame dialogue when explaining exciting events that have happened off stage. "A year has passed between acts 1 and 2" will not be a line necessary on programmes with the picture ready to cover that twelvemonth in a fifteen-minute reel. OLIVER MOROSCO and CHARLES FROHMAN are other managers who have announced that they meant to incorporate pictures in their productions, and it is said that CHARLES FROHMAN is now working upon his films to be used for this purpose. Then again, "The Honeymoon Express," a Winter Garden production of a few seasons past, found the screen a welcome novelty in depicting a long railroad trip.

But, nevertheless, much doubt remains as to the attitude of playgoers toward an innovation of this character. While theoretically approaching perfection, and much to be desired, does the average theatergoing audience care to have its entertainment mixed even though the variety means "more for the money?" The motion picture "eats up action" much more rapidly than the playwright is accustomed to, his technique will necessarily be greatly modified, and viewpoints must consequently be changed. Will first-nighters keep pace with such progress? At any rate the coming season will give us enough experiments to settle the issue. Film men, who remember the days when stage and picture were in hostile camps, will watch with interest the effort to make bed-fellows of these supposed enemies.

A JUSTIFIED PROTEST

As an industry that receives its own share of abuse, merited and otherwise, the motion picture should be the last to lay ruthless hands upon the characters of men engaged in other pursuits. Under the heading, "Mistaken Motion Picture," the *Sewing Machine Times* editorially takes exception to a recent picture which it points out will not ren-

der the work of sewing machine salesmen any the lighter. The "heavy villains" of the picture are sewing machine canvassers, who, until a protest caused a change, were introduced as "sewing machine crooks." Their wagon, as shown in the picture, bears the name of an actual sewing machine company. Obviously, the easily impressed women who view this picture will not welcome with open arms the next hard-working salesman who calls at the house.

The mistake here was too great a desire for realism, which overstepped even

"I AM intensely interested in the motion picture business. It's the greatest game I have ever been in. Yes, it's just what I've been looking for all my life."

JESSE LASKY is speaking, and forthwith we cross JESSE LASKY off our list as "a vaudeville producer interested in pictures." JESSE LASKY is a film man, through and through, and it is vaudeville that takes second place in his thoughts. Which is a fact that will not be wondered at by those of us who have marveled at the rapidity with which this newcomer has established himself in the

organization that was perfect in every branch. We had CECIL B. DE MILLE, a man of wide stage experience as director-general, aided by OSCAR APPEL, who has won a strong position in picture circles. Then throughout every department we tried to follow the same rule of getting the right men before we had even started producing, and you know this carefulness is quite a task when everybody is impatient and anxious to see the camera crank turning. One of the most valuable assets we had," with a naive smile, "was plenty of money."

"I think we are introducing at our Los Angeles studio some departments that are new to picture work. WILFRID BUCKLAND, so long associated with BELASCO, is now a permanent member of our staff. He might be termed the "art director;" his work is to see that our settings are as near perfection as possible, whether they represent mountain cabins or luxurious ballrooms. He stands at the director's elbow, and his O. K. must be given before the camera can turn. This removes a great deal from the shoulders of the director, and rightly so, for it leaves him to devote his sole attention to the acting, the telling of the story.

"Another result of my recent trip to the Los Angeles studio is the establishing of our own wardrobe department on a greater scale than I believe has yet been attempted. We will in the future make all our own costumes, with the purpose in view of assuring the correctness of every character's apparel, from the least important 'extra' to the principals." Then Mr. LASKY turned idealist as he explained the underlying reasons for this attention to details. "I believe that every one of our pictures should be worthy of preservation as historical records of the times they represent. Likewise, motion pictures are shown all over the world, and we should show America in these far corners of the globe with exactitude. That is one of the phases of the motion picture art that makes it so enjoyable, that makes you feel that you are really doing something 'big'."

"This plan of getting the 'right' thing in every place will be followed in those features we produce that demand foreign settings. For BELASCO's 'Darling of the Gods' we will send a whole company of players to Japan next January; for 'The Arab' we had intended sending a company to Tunis within the next month, but this will probably be postponed owing to the war. After these two productions we shall continue to take two or three pictures a year in foreign countries, the locale, of course, always regulated by the demands of the story. Our plans include the production of twenty-four pictures during the coming year. These will all be famous plays, including many of the BELASCO successes. After visiting a score of large cities on my trip to the Coast, I believe that the field for the real feature production is better than it ever was. But the picture must be a feature in every sense of the word. For such productions I believe the day of greatest prosperity is only dawning."



A LASKY ALL-STAR PHOTOGRAPH.

Standing, from the Left: Oscar Apfel, Max Figman, Charles Richman, Wilfred Buckland, Theodore Roberts, Robert Edeson, Edward Abeles, Cecil B. de Mille. Seated, from the Right, Beaulieu Barriscale, Jesse L. Lasky, Lolita Robertson.

good business sense in picking upon a specific company as a victim. Again, as the sewing machine organ points out, all possibility of offense to any class might have been eliminated had early scenes shown the "villains" stealing a real salesman's outfit and later known only as impersonators of salesmen.

With Tom, Dick and Harry all too ready to swing a cudgel on the heads of film men at the slightest provocation, it might be well for the industry as a whole if individual producers would spend just a trifle more thought on subjects that entail the possibility of working incalculable injury to an entire class of toilers.

CAPTAIN LAMBART, Vitagraph director, who stood next to Chad Fisher, the cameraman, when he was killed by lightning, is suffering very severely from the shock. His arms were temporarily paralyzed by the shock, and he is still suffering from very bad burns. Lillian Herbert, who was also badly shocked, has not yet recovered from the effect on her nerves. It will probably be several days before she can resume her duties at the studio.

front rank of picture producers. From its very first production, the Jesse Lasky Feature Company has been ranged as among the best, so that we have had no opportunity to smile at the daring of the stranger in a strange land, or to express the charitable hope that "he'll get better with a little more experience." Perhaps it was a feeling akin to this that caused us to ask Mr. LASKY to what he attributed the success that has met his company from its initial effort.

"I guess it is because we appreciated the size of the task that lay before us," he answered. "And if we thought the problem of producing pictures was a big one, we found that it was still bigger after we were at it a while. I don't know of a business that has more pitfalls for the unwary, more dangers lurking around in waiting, than the production of motion pictures. But we were not taken by surprise. We laid our plans carefully before we even started work on our first production, and attempted to secure, as far as possible, an

BANKERS WITH SELZNICK

Wall Street Backers Place World Film Company Direction in His Hands

At the recent annual meeting of the Board of Directors of the World Film Corporation, Lewis J. Selznick was chosen vice-president and general manager, the prominent bankers backing the company placing all confidence and the entire responsibility



LEWIS J. SELZNICK.

for the success of the great organization on him.

Twenty-four distributing offices are now operated by the company. At the new Peerless studios in Fort Lee, four companies are working continuously. Officers elected at the recent meeting are: Van Horn Ely, president; Lee Shubert, vice-president; Lewis J. Selznick, vice-president and general manager; Britton N. Busch, secretary and treasurer.

The Board of Directors is as follows: Theodore F. Reynolds, member of New York Stock Exchange; Amory Dodge, of Halsey and Dodge, New York; Van Horn Ely, president of National Properties Company, Delaware; Herbert H. Dean, of Edward B. Smith and Co., bankers; William Alden Pratt, of Edward B. Smith and Co., bankers; Frederick Eley, of Hubbs, Eley and Co.; Lewis J. Selznick, Britton N. Busch, Jules A. Brulatour, sales agent Eastman Kodak Company; Charles D. Shady; H. F. MacNamara, George B. Cox, capitalist, of Cincinnati, Ohio, and director of the Shubert Theatrical Corporation; Lee Shubert and J. J. Shubert; W. J. Rhinock, treasurer of the Shubert Theatrical Corporation; Charles Jourjon, president of Belsa Film Company of America and Paris.

JOHNSON IN SERIAL

Lubin's Fifteen-Part Serial, by E. C. Hall, Will Also Be Put in Novel Form

Sept. 14 will see the initial release of Lubin's first serial, which will feature Arthur Johnson and Lottie Briscoe. Fifteen single-reel installments, released on Monday of each week will follow this.

"The Beloved Adventurer," which will be the general title of the serial, is from the pen of Emmett Campbell Hall. Each installment of the story will be distinct, though the fifteen will carry the same main theme. The stories vary in type from romance to humor and tragedy, and the settings likewise differ, carrying the characters from high English society to American cities, Western mining camps, and the sea.

Coincidentally with the release of "The Beloved Adventurer" as a photoplay, the complete story will be published in book form. Emmett Campbell Hall is also the author of the novel. It is a cloth-bound volume, with fifteen full-page illustrations consisting of half-tone portraits of the leading photoplayers appearing in the serial and scenes from the plays. It will be supplied to exhibitors at a low price.

COLONIAL FILM READY

Finishing Touches Being Put to Nine-Reel "Seats of the Mighty"

The Colonial Motion Picture Company's nine-reel production of Sir Gilbert Parker's "The Seats of the Mighty," is now in the final stages and the release will probably be announced shortly.

In filming the novel the Colonial Company has followed the book very closely, and is said to have made unusual efforts to assure the historical correctness of the costumes, settings, etc. In one instance, where an especially fine setting was desired, the company rented authentic tapestries, rugs and antique furniture from dealers. In order to secure these for the time necessary for their use, a fire insurance policy of \$150,000 had to be secured.

T. Hayes Hunter directed the production. Among those who will be seen in the cast are Millicent Evans, Lionel Barrymore, Glenn White, Lois Meredith, Thomas Jefferson, and Grace Leigh.

CHARLES J. HITE DEAD

Fatally Injured When Auto Plunges from Bridge—Universally Liked, His Rise in Film World Rapid

Fatally injured when his auto became unmanageable and plunged fifty feet from the Central Bridge in Harlem to the street below, Charles J. Hite died in the Harlem Hospital last Saturday. Mr. Hite, who was only thirty-eight years old, was first vice-president and treasurer of the Mutual Film Corporation, a director and stockholder in many of the largest picture concerns in the country. He was universally liked, and the funeral services in New Rochelle yesterday were attended by all the prominent factors of the picture world. A delegation from the Screen Club, of which Mr. Hite was a life member, was also on hand. The Rev. Charles Canedy, of the New Rochelle Episcopal Church, officiated.

Accounts of the accident which cost the picture art the life of Charles J. Hite vary. The Thanahouser head was alone in his powerful roadster Friday evening and was on his way from the city to his New Rochelle home. Some witnesses state that the car became unmanageable as it reached the Central Bridge, while many eye-witnesses assert that Mr. Hite swerved around in the path of danger to avoid running down a woman who had stepped from a car directly in front of the automobile. The machine went up on the sidewalk and through the iron railing of the bridge, turning turtle as it fell and plunging Mr. Hite beneath it. That he was not instantly crushed was due solely to the fact that the car had crashed into the fence surrounding Manhattan Casino, and one end was tilted up. When help reached the spot Mr. Hite was still conscious, not relapsing into unconsciousness until, after a long struggle, the car was lifted and he was placed in an ambulance. At the Harlem Hospital his injuries were found to include fracture of the jaw, a fracture of the skull, broken ribs, and rupture of the femoral artery.

Though surgeons worked ceaselessly, little hope was held out for his recovery. Death came Saturday afternoon. Mr. Hite is survived by his widow and two children, Marjorie, aged four, and Muriel, one year old. Mabel Hite, a sister, prominent on the musical comedy stage and wife of Mike Donlin, died recently.

Charles J. Hite was born in Pleasantville, Ohio. The Hite family came from the western part of Virginia and settled about one hundred years ago in Fairfield County, Ohio. After the usual course of a country boy in the district school, he went to the Ohio Central Normal College and after three

years there Mr. Hite taught for several years. In his summer vacation he was a newspaper man.

He gave up teaching to go into the mercantile business in Bremen, Ohio, and in turn left this to develop the lycium system in Ohio. He found more fun in sitting on the last bench in the town hall and listening to the show he had staged, than in anything else he had done up to that time. So that, when the moving picture came over the horizon, Mr. Hite was ready to meet the new amusement more than half way. He probably was the first man to utilize the cinematograph in connection with the lycium bureau.

In 1908 Mr. Hite organized the C. J. Hite Moving Picture Company and then supplied the various lyciums that he had founded with the moving pictures then distributed. Two years later he moved to Chicago, opened a motion picture exchange there. Hite was the whole force at first, both day and night shifts. There were no secretaries or clerks, nothing but hard work. It was C. J. Hite doing practically all the work, and as a result he made himself ill. One day he felt so ill that he called in a physician he had known all his life.

Instead of leaving a prescription, the doctor left a check. That physician was Dr. Wilbert Shallenberger, a boyhood chum of Hite. And so with the proper financing, Hite commenced the career that carried him to the top in motion picture industry.

He went into partnership with Samuel S. Hutchinson, and the name of the organization was made the H. and H. Film Service Company. New exchanges were opened in Detroit, Des Moines and other Middle West cities, and then the Majestic Film Exchange, one of the most highly remunerative of all the film distribution organizations, was formed. Later, with H. A. Aitken and other Westerners, the Mutual Film Company was formed.

With a fortune made in this way, Mr. Hite came to New York three years ago. Two weeks after he had arrived here, it was announced that he had secured not only the control but practically all of the stock of the Thanahouser Film Corporation in New Rochelle, N. Y.

Mr. Hite's connection with the motion picture industry was so diverse, numerous and remunerative that he was rated many times a millionaire. Practically every dollar of his fortune was made in the last seven years.



CHARLES J. HITE.

ANOTHER BIG PROGRAMME

Charles O. Baumann Heads New Popular Corporation, Which Will Release Regular Service

There is a new programme in the field—the Popular Programme. Backed by such men as Charles O. Baumann and C. A. (Doc) Willat, the Popular Photo Plays Corporation announces the organizing of a score of new brands and the opening of



CHARLES O. BAUMANN.

exchanges throughout the country. A quality programme of comedies and dramas, with occasional features, is announced. Each exchange that will handle Popular releases will be under the control and ownership of men who will have full power to arrange direct with exhibitors for service in their territory. This is to do away with the plan of offices managed by "hustlers" and exchange combinations.

Charles O. Baumann, president of the newly organized Popular Company, was one of the first entrants into the picture game and has always held a position of prominence in film circles. In 1906 he made his first picture venture, the purchasing of films and renting to exhibitors. When monopolies began to be formed and Mr. Baumann found that he was having trouble securing pictures of the quality he wanted, he made a bold stroke and in 1908 entered the picture manufacturing ranks, founding the New York Motion Picture Company. Later, with other independents, he organized the Motion Picture Distributing and Sales Company. From a rather humble start, the Sales Company, of which Mr. Baumann was treasurer, was soon transacting a business of \$8,000,000 a year.

In 1913 Mr. Baumann took another step forward, when several of the brands of the Sales Company were combined with others of equally high standard, and the Universal Film Manufacturing Corporation was organized. While president of the Universal Corporation, Mr. Baumann was banking to get back into the manufacturing end and devote his attention to a few producing companies. Therefore he resigned from the Universal Corporation, and with Keystone, Kay-Dee, and Broncho brands entered the manufacturing field again.

Personally, Charles O. Baumann is one of the best-liked men in the picture game. Genial, a true friend, and radiating energy, it is not to be wondered that all who know him are his boosters.

MEDAL FOR PATHE ACTOR

Cabled reports from Paris to the American newspapers on Aug. 14 stated that Commander-in-Chief Joffre, of the French army, had conferred the first medal of the war upon Corporal of Dragons Becroff for "gallantry in action." Private advice received by Pathe Freres indicates that the hero thus honored is the well-known actor, Becroff, a member of the Pathe Vincennes stock company. M. Becroff has appeared in a number of big Pathe features, among them "Germinal," "Leaves of Memory," and "Rocambole."

"LITTLEST REBEL" BOOKINGS

Frank Tiehenor has put over something unusual in the feature game with the announcement that next week the Photo Play Productions Company's "Littlest Rebel" will be seen at three big Gotham playhouses. Hammerstein's magnificent new Lexington Avenue Opera House, the Crescent Theater, Brooklyn, and Keith's Bronx Theater have the adaptation of Edward Peple's war drama booked.

RAMO COMPANY NOTES

C. Lang Cobb, manager of sales and publicity for the Ramo Company, announces that after Sept. 2 the Ramo Company will cease to release features through the Exclusive Supply Corporation.

C. A. Maddox, of Kansas City, and William Conn, of Minneapolis, are no longer connected with the Ramo Company.

FAMOUS PLAYERS' ANNIVERSARY.

Wonderful Growth of the Organization a Tribute to Perseverance of Adolph Zukor—Plans for the Future

Sept. 1 marks the anniversary of the Famous Players' Feature Programme, the inauguration of the first regular programme of feature films and systematic feature service in the history of the industry, of which the present powerful Paramount Pictures Corporation is the sequel.

The now celebrated "30 Famous Features," launched a year ago, created an entirely new branch of the great motion picture art, and opened a novel field of endeavor for manufacturer, exchange and exhibitor. This development of an original and daring enterprise automatically bears tribute to the vision and determination of one man—Adolph Zukor. The pioneer in the presentation of famous plays and celebrated stars in motion pictures, with a fervent confidence in the artistic and commercial possibilities of his plan, not a whit mitigated by the discouragements and obstacles surrounding his early efforts, Adolph Zukor, struggling against all the difficulties that beset the pathfinder, has realized success.

Mr. Zukor has always attributed the stupendous success of the Famous Players, not to his own initiative and remarkable energies, but to the organization. He contends that if it were not for the mechanical and artistic genius of Edwin S. Porter, the earnest efforts of Daniel Frohman, the dramatic mastery of Hugh Ford, and the various talents of all the other members of the organization, the Famous Players would never have attained the brilliant success it has achieved.

Mr. Zukor, moreover, extends the credit for the concern's record to the loyal efforts of Albert A. Kaufman, the studio manager; the scenario and advertising departments in charge of B. P. Schulberg; Frank Meyer, laboratory superintendent; Richard Murphy, the noted scenic painter, whose masterly work has enriched many of the celebrated Famous Players sets; William Reilly, whose knack of getting the right props in every set, is a thing of wonder,

and the many cameramen, who, under the supervision of Mr. Porter, have created the high standard of photography for which the concern is noted.

To return to a review of the activities of the Famous Players during the past year, it is a notable and decisive fact that the concern has made several affiliations with powerful theatrical producing companies and well-known authors that created widespread comment at the time of these alliances. The first of these important coalitions was with David Belasco for the film production of "A Good Little Devil." Shortly after this came the affiliation with Henry W. Savage, whom the leading film producers of the country were long anxious to secure; and before the excitement of this junction of film and theatrical interests had subsided, the announcement was made that the Famous Players had secured all the successes of Charles Frohman, the last powerful theatrical producer to enter the film business. More recently it was disclosed that an arrangement had been entered into between the Famous Players and Sir Henry Arthur Jones, consummated only after spirited competition with European producers.

It will be noticed by the new borders around the Famous Players advertisements in the trade papers that the familiar "30 Famous Features a Year" has been changed to "36 Famous Features." In this quiet manner does the concern announce a substantial increase in its output; and from all indications, before the Paramount has been long in existence, we may expect forty-eight or fifty Famous Players subjects a year. This expansion is only a natural result of the phenomenal demand for this product. Next year's thirty-six productions will be directed by the following staff of producers: Edwin S. Porter, Hugh Ford, who abandoned his position among the foremost producers on the legitimate stage to become associated with the Famous Players; James Kirkwood, Allan Dwan, and William T. Heffron.

LUBIN'S NEW RELEASE

BEGINNING MONDAY, SEPTEMBER 14th
(and continuing each Monday thereafter)

"THE BELOVED ADVENTURER"

By Emmett Campbell Hall

Featuring

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A valuable addition
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A story of extraordinary strength and interest with situations of the most intensely dramatic and thrilling nature, touching pathos and genuine humor.

A series of 15 single reel dramatic pictures, which might be run singly, as released or used in threes and fives as special features.

PUBLISHED IN BOOK FORM

Co-incident with the release of the films, there will be published, in book form, the complete story of the series. This idea is as novel as it will prove valuable to the exhibitor.

The book is in full cloth binding with 15 full page half-tone illustrations and would ordinarily sell for \$1.25. Desiring that it may share in the expense of promoting to the highest degree the success of the exhibitors showing this series, this book will be supplied at a special low price—a price absolutely unheard of in book-publishing. Write us for full details regarding price and helpful hints for distribution.

Exhibitors are urged to place orders for this book at the earliest possible moment as the edition is limited

THE LUBIN MANUFACTURING CO., Philadelphia, Pa.

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NEWSY NOTES FROM FILMLAND

The photographers who took the views for the Novelty Slide Company's series of war slides provided a series of most interesting pictures, many of them showing scenes taken at a great risk. Each of the slides, which are hand-colored, is further increased in value by bearing a descriptive passage.

A new producing company is announced for Springfield, Mass. It is said that the company has purchased property for a studio. Work is already being ordered for sale with figures from the recent *Oceanic* article as to the wonderful opportunities in the picture game used as the incentive to buy.

Selling films are doing their part in molding the history of the world. The youthful Emperor of China is educated by means of motion pictures, and recently a representative of the Chinese Government made a purchase of several of the Bellis jungle pictures, which have been sent to China for the education and amusement of the young Emperor.

The William A. Brady feature, "The Dollar Man," with Robert Warwick in the lead, will shortly be released by the World Film Corporation.

The World Film Corporation's production of "Uncle Tom's Cabin," directed by William Robert Daly, will be the attraction for the week of Aug. 24 at the New York Theater.

The destruction by fire of a print of "Camilla" marred the opening of the new Grand Opera House, Canton, Ohio. No other damage was done to the house, and a telephone order to New York brought another copy of the film for the following day's matinee.

San Francisco exhibitors are having quite a tussle with the local chief of police over the showing of pictures dealing with the present war. An incipient riot at one theater between rival patriots caused the chief to issue an order that no war films should be shown. The order resulted in the arrest of Charles Stillwell, manager of the Silver Palace Theater, for showing a picture of the Franco-Prussian War. Now the film man has brought suit for \$1,000 damages in the "Frisco courts and is testing the right of the police head to interfere with the picture theaters.

Howard G. Bobb is the man behind the guns at the new Liberty Motion Picture Company, Philadelphia, holding the official titles of vice-president and general manager. Mr. Bobb gained his picture experience by resigning his position as president of a Philadelphia pharmaceutical company and securing a minor position in a motion picture laboratory. He remained there un-

til he learned the technical end of the game, then secured the backing of a number of wealthy Philadelphians and started the Liberty Company.

Justice Seabury, in the New York Supreme Court, last week denied the application of the Church Motion Picture Society for a certificate of incorporation on the ground that the directors had failed to show that the organization was not for business purposes and was a voluntary concern. The directors include Mrs. John Flieger, the Rev. Dr. Percy Stikney Grant, Cleveland Moffett, F. J. Porter, R. M. Sherman, and Howard Duffield.

Lynde Denig is now conducting a motion picture department for *The Theater*. The initial installment, appearing in the September issue, is an unusually thoughtful survey of the film field, written in Mr. Denig's always interesting style.

George Kleine's war pictures have proven one of the hits of the month. Opening at Jones, Linick and Schaefer's in Chicago, a flood of bookings were received on the feature, with the result that three days after the picture had been announced all Kleine offices were booked up solid to the middle of October, necessitating the printing of many extra positives to take care of theaters that did not wish to wait eight weeks for dates.

Exhibitors who have been using soft-core carbons made in either Germany, France or Austria for their projection machines are already feeling the effects of the war in many cities, where the prices have been greatly increased. A month or two more of war will probably result in a big boost for the American makers, who are fully able to supply the demand.

George Kleine announces that there will be no interruption or any inconvenience to exhibitors in receiving the Kleine output as a result of the war. Mr. Kleine is well fortified to withstand protracted hostilities in Europe.

Arthur Hornblow, editor of *The Theater*, has sold the motion picture rights to his book, "The Mask," to the Bellis Company, which a few weeks ago contracted for the production of "By Right of Conquest," by the same author.

The Vitagraph Company of America is adding to its list of semi-educational pictures by producing in collaboration with the East Side Protective Association a picture showing the work of the association and aiming at securing a wider interest in providing playgrounds in overcrowded city districts.

This is "Vitagraph Week" at the Cumberland Theater, Brooklyn, N. Y. Six or seven reels of Vitagraph pictures are given daily, with a new programme every day.

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"MRS. WIGGS" ON SCREEN

Blanche Chapman Will Play Original Role in California Company's Production

The California Motion Picture Corporation has started work on a screen adaptation of "Mrs. Wiggs of the Cabbage Patch," in which Blanche Chapman will play the title role which she created for the Liebbers. Beatrice Michelena will appear as Lovey Mary, with House Peters as Mr. Bob and Andrew Holman seen as Mr. Wiggs.

It is understood that Alice Hagan Rice, author of the novel, "Mrs. Wiggs of the Cabbage Patch," and co-author of the play, was instrumental in securing Blanche Chapman's services for the California Company. The player had already signed a contract for the coming theatrical season and was to open with an engagement in Winnipeg. The motion picture people, however, bought her release for a period of sufficient length to complete their production.

DON'T SEND KLEINE SCRIPTS

Scenario writers continue to send photoplay manuscripts to the George Kleine offices despite repeated published notices that George Kleine is not in the market. George Kleine is an importer of pictures, and his production on this side of the Atlantic will be confined to famous stage successes. All Kleine offices are returning to writers a considerable quantity of scripts.

EUROPEAN STAR HERE

Horsley Signs Mile. Valkyrien, Danish Playw. for Centaur Comedy Programme

Mile. Valkyrien, who during the past year has appeared in the productions of prominent Danish and German manufacturers, has been acquired by David Horsley for the Centaur Film Company of Harrow, N. J. The signing of the European player is a bit of good fortune which Mr. Horsley owes to the trying up of foreign activity owing to the war.

At the height of her career, Mile. Valkyrien, who is but twenty years old, gave up her professional work to become the wife of Baron Hroft von De Witz, a lieutenant in the Danish navy. She accompanied her husband to New York last June on what was intended to be solely a honeymoon trip. With the outbreak of hostilities, however, Baron von De Witz joined the staff of a New York daily as war expert, and as his duties required long hours of toil, Mile. Valkyrien found herself very much alone in a strange land. In order to occupy her time and stave off a threatening attack of homesickness, the young star resolved to return to active work in the studio. David Horsley had attempted to secure her services while abroad last summer, and had again repeated his offer on her arrival in this country. On both occasions it was refused, but when the decision to "come back" was reached, Mr. Horsley was the first producer to be considered, and he snapped at the opportunity.

FEATURE FILMS OF THE WEEK

"Lion of Venice" Latest Superb Kleine Costume Drama—Thrills in Eclectic's "In the Lions' Den"—
Pauline's Perils Now in the Twelfth Chapter—A Kalem Railroad Drama

"THE LION OF VENICE"

Drama in Six Reels. Produced by the Ambrosio Company and Released by George Kleine.

At the opening of this picture—in six short reels, totaling 4,900 feet—an announcement is thrown on the screen to the effect that for the first time on record the Grand Canal of Venice was officially closed to assist the producers of a motion picture. More than that, it is claimed at the Kleine office that city officials in Venice supervised the making of the film, so concerned were they in avoiding anachronisms likely to reflect discredit on Venetians. It appears, then, that the Ambrosio Company had much helpful co-operation in preparing a truly elaborate costume drama of Venice in her prime—a drama of courtly manners and villainies, of canals shimmering in the moonlight, and of gaily caparisoned gondolas hiding beautiful women from all too eager noblemen.

Venice is a city de luxe for the cameraman. It offers any quantity of locations fine enough for a painting. "Atmosphere" doesn't have to be created; it is there waiting to be photographed, as, indeed, it has been for this assemblage of scenes, always so pleasing to the eye, so softly lighted, so delicately tinted and withal so suggestive of the city of history and romance. Charm the picture has aplenty; enough, no doubt, to compensate for a story such as one usually gets in uninspired historical fiction.

In substance the plot is this: Captain Benito Rensi, in command of a Venetian fleet, returns from an engagement with a Turkish squadron to learn that his sweetheart, Bianca, has been forced to wed Count Orsini, a nobleman influential with the Doge of Venice and the Council of Ten. Naturally, he is much disturbed by the happenings during his absence, and the more so when he finds that his sister, Adriana, is being pestered by the attentions of a profligate friend of Orsini.

This admirer even tries to kidnap the young woman, and when Benito interferes he incurs the active enmity of the unsuccessful suitor and Orsini. Together they hatch a scheme to make it appear that Benito is a traitor to his country. On sufficiently conclusive evidence, the Doge and the Council of Ten banish the captain from Venice, and with his sister for a companion he becomes the leader of Dalmatian pirates, fighting in opposition to the Venetians. Bianca is sorely troubled when she hears the news. She thinks of the flag she started to make for Benito in their courtship days, and continues the work, the idea being to arouse the captain's patriotism by presenting him with "The Lion of Venice." Benito receives the flag with antagonistic emotions; but at the crucial moment, when the Venetian fleet needs his assistance in driving off the Turks, his spirit of loyalty returns. Orsini is killed and Benito reinstated.

The principal characters in this story are appropriately cast, and there are no obvious deficiencies in the actions or costumes of the many supers used in spectacular scenes, such as the parade preceding the sailing of the Venetian fleet.

"IN THE LIONS' DEN"

Drama in Three Reels. Made in Europe and Released by the Eclectic Company.

The sharp photography in this picture, produced in Germany, is materially enhanced by hand coloring true to the tones of nature. When coloring of good quality adds so much to the beauty of sumptuous settings—and they are sumptuous in the present instance—it seems too bad that more films are not put through the process. Offered in the customary black and white, the impression left by "In the Lions' Den" would be less distinct. It is a fairly strong picture, telling a dramatic story; but its first and most lasting appeal is to an appreciation of pretty stage effects.

Those curious to know what the inside of a busy motion picture studio looks like will find particular interest in the opening scenes, for the heroine of the tale is a film actress, Aut Nissen, and she meets her sweetheart for the first time at the studio. Aut and Theodore become good friends almost immediately, and it is not long before the young man is a regular visitor at the actress's home. Her favorite pet is a lion cub that plays around the drawing-room; but she takes even greater pride in the half-dozen full-grown lions occupying a den right in the center of her house. Aut exhibits them to her admirer from the safe distance of the balcony.

Later their relationship is seriously involved. Theodore becomes financially indebted to the actress and then believes that he has just grounds for jealousy in her behavior at a restaurant. He ends their friendship and becomes engaged to another woman; but Aut has no intention of being discarded so readily. Threatening to disclose his indebtedness, she gets Theodore to visit her that she may feed him to the lions. The man has a very unpleasant half-hour, but finally, by means of dangling ropes, is able to swing himself clear of the beasts and onto the balcony. The experience drives him insane, however, and then causes his death. Aut ends her life by descending into the den of lions.

All of the acting is creditable, even that

of the lions that give the picture most of its thrills.

"THE FILM DETECTIVE"

Drama in Four Reels. Released by the Picture Playhouse Film Company, Inc., Aug. 29.

John Dainoffeld Gustavo Serena
Mary Deimar Maria Jacobini
Lord Lytton Louis Male

"The Film Detective" is not what one might suppose. During the first reels of this melodrama the spectator may wait somewhat anxiously for the introduction of a character destined to live up to the title. But he doesn't come. There are lawyers, brokers, lords, all sorts of men in fact, save detectives. And then, when the story is spinning merrily on, with the African jungle for its locale, the identity of the film detective is hinted at. A moment or two more and all doubts are set aside, for the motion picture film is ready to tell its tale, restore honor to the innocent and bring disaster to the guilty. A cameraman working in the jungle produced a detective whose testimony could not be disputed.

This tell-tale strip of film is used in the denouement of a quick-moving melodrama, produced in Italy and profiting by the beauties of Italian coast scenery, the richness of Italian studio sets and the intensity of Italian actors—if one enjoys their pantomimic emotionalism. At any rate, it would be folly to ask for restraint in a picture whose one function is the providing of sensations. At its worst, "The Film Detective" is never dull, and at its best it is first-class melodrama.

Early in the story, Jack Dainoffeld, because of his reckless dissipation of a fortune, is placed at the mercy of a loan shark, who plans a wealthy marriage for the young bankrupt. To make the marriage doubly certain, the schemer arranges to leave Jack and Mary alone on a desert island over night, thereby compromising the girl. Lord Lytton, also in love with Mary, exposes the trickery, and discarded by the heiress, with whom he is genuinely in love, Jack accepts a perilous engagement with a motion picture company, to photograph lions in Africa.

At this crisis Lord Lytton and the loan broker unite forces, each foreseeing profit in the death of Jack—Lytton counting on getting the girl, the broker expecting to receive Jack's life insurance. They follow him to Africa, where several encounters with lions are pictured, and then shoot the amateur actor. As it happens, the cameraman is perched in a tree with his machine focused on the conspirators. They return home, believing their enemy to be dead. He recovers from the slight wound, and accompanied by the cameraman, leaves Africa. On the night of a reception announcing the engagement of Mary and Lord Lytton, the film is shown to the startled guests and the yet more startled accomplices.

Some of the jumps in the action are a bit sudden, but the story is easily followed, and it is made interesting.



READING THE FATEFUL PROCLAMATION.

A Scene from George Kleine's "The Lion of Venice."

"THE PERILS OF PAULINE"

Twelfth Episode in Series Produced by the Pathe Players for the Eclectic Company.
L. J. Gansler, Director.

Harry Marvin Crane Wilbur
Pauline Pearl White
Owen Paul Panzer
The Gypsy Leader Clifford Bruce

Near the opening of this picture, several ingeniously arranged dissolves show a peril that Pauline avoided in the previous installment. While she reads a newspaper account of the escape of lions at the wedding, which fate and Harry prevented her attending, the scene changes into the actual enactment of the startling events described in the paper. Of course, dissolves of this nature are not original with the Pathe director, but those used here seem particularly appropriate and well contrived.

The twelfth chapter of Pauline lacks the thrills of some of its predecessors, although there is a fair amount of melodrama introducing the usual characters, supplemented by a band of gypsies. Owen engages the leader of the band to kidnap Pauline and hold her prisoner in a sequestered camp. The plan works smoothly up to the point where the jealousy of a gypsy woman in love with the leader is aroused. As usual, Harry is scouring the country in search of his sweetheart. He meets the jealous woman, is advised of the whereabouts of Pauline, and downs her captor in a rough fight.

Then the gypsy woman seems to repent her kindness, for she finds a huge snake, conceals it in a basket of flowers, and sends the offering to the "pretty lady with the blond hair." Pauline buries her nose among the blossoms, and there the film ends, which is something like breaking off a story in the middle of a sentence.

Settings for the picture are all that the incidents require. Acting is kept in the key of exaggerated melodrama.

"THE OIL WELL CONSPIRACY"

Kalem Drama in Two Parts. Produced by J. F. McGowan. Released Sept. 2.

Dave Thompson Bert Hadley
Millie Helen Holmes
Langley J. F. McGowan
Bolton G. A. Williams
Walker Charles Wells

Here, as in many of Kalem's railroad dramas, Helen Holmes is the featured player. The part of Millie, the daughter of Dave Thompson, the owner of a threatened oil well, is hardly the kind to permit conspicuous acting, though of course there is opportunity for a natural, unaffected appearance, and this Miss Holmes always supplies. The exigencies of the plot even demand her adoption of overalls during several of the scenes, and in such unaccustomed attire she becomes the rough and ready daughter of a democratic Westerner, bred to none too cleanly labor.

All of the action is centered near Thompson's oil well, which the Universal Oil Company managers think would be worth owning. Using Walker as his tool, Bolton, the

head of the trust, devises an elaborate scheme to get the property away from Thompson. It will go by default unless oil is struck by a certain date, only a few days off when the story opens. Langley, an old school friend, comes to the aid of Thompson, and when Bolton wins the allegiance of all the laborers, the two men themselves undertake the task of reaching oil. It is at this crisis that Millie dons overalls and does what she can to help.

Then Bolton has the oil shaft blocked, and Millie is sent to get nitroglycerine with which to blow the opening free. An effort is made to prevent her delivery of the explosive, but she drives through the attempted hold-up, and only a few seconds before the time limit on the well is due to expire, the nitroglycerine does its work—a fortune in oil begins to spout from the top of the shaft. The story possesses some dramatic moments, and suspense is fairly well maintained. Acting is uniformly sincere.

"BUNGLING BUNK'S BUNCO"

Comedy in Three Reels. Made by the American Pathe Players. Released by the Eclectic Company.

Bunk W. R. Garrison
Lillian Marston Lillian Marston
A Persian Princess Christine de Merdine
Her Father Charles A. Russell

Utilizing the sandy stretches in the neighborhood of St. Augustine, Fla., and making the best of the varied assortment of wild beasts at his disposal, Director Wright produced an odd farce fully worth the three reels it fills. The incidents are fantastic enough to be really funny, and at least one of them is without a parallel. Audiences that have heard about twisting the lion's tail will see for the first time a little actual tail twisting. They may well wonder how this part of the picture was accomplished.

When Bunk and most of his friends are enjoying a fancy dress ball, a lion is released that he may scamper through the rooms in the wake of the panic-stricken guests. The majority of them get out by way of the roof, but Bunk and Lillian seem to be at the mercy of the lion—that is, until Bunk grabs the beast's tail and commences a tug-of-war. We see Bunk and the tail on one side of the door, and on the other side the lion struggling to be free. When the man's strength is nearly exhausted he ties a knot in the tail and almost closes the door to prevent its slipping through. Profiting by this touch of genius, he is able to rescue Lillian before the lion breaks loose and wrecks the furniture. These scenes are so expertly directed that they warrant special comment.

In its entirety the story makes good farce, narrating, as it does, the adventures of Bunk Bunk, who, before he can hope to marry Lillian, must prove his prowess as a hunter by killing a lion. The first of Bunk's African experiences are the visualization of a dream; but presently he is sup-

posed to reach the desert, where he is received by lions, tigers, elephants and scarcely less menacing natives. Being forced to choose between death and marrying a Persian princess, he selects the princess, but is fortunate enough to escape, along with a trained lion and its keeper. The princess and her father follow and appear at the eventual ball, which brings great glory to Kara, despite the machinations of his jealous rivals.

W. H. Raymond has by all odds the most important part, to which he seems moderately well suited. Lillian Higgins makes a pleasing character of the young woman who demands a mighty hunter for a husband.

"THE HEART REBELLIOUS"

Two-Part Drama, Written by Shannon Fife, and Produced by John Ince for the Lubin Company. Released Aug. 13.

Part Wendel John R. Ince
Helen Lillian Higgins
Helen's Father Frank Hamilton
Minister William Dunbar

There is one charge that can seldom be leveled at Lubin pictures—lack of material. As in the present instance, a Lubin writer seldom lets go of his theme until he has woven sufficient plot and counterplot about it to fill snugly the space desired, even granting that much of the crossplay may be mechanical in origin. In "The Heart Rebellious," Shannon Fife has written a successful two-reel story around the transition of a girl from an unwilling wife to a loving mate, with the action supplied by her past that bobs up to cause trouble. Good craftsmanship creates and maintains strong suspense throughout the picture. Gripping scenes are frequent enough, and it is, on the whole, above the average of two-reel releases.

Helen and her father live partly by their wits, but mostly by the beauty of Helen, which lures the gullible ones on until the craft of the father can relieve them of their surplus wealth. They set upon Bart Wendel, a Western mine-owner visiting the city, as a possible victim, but Bart refuses to evaporate when they have secured his money; he is in love with Helen and determined that she will keep her promise of marriage. In a scene that thrills he kidnaps the fair strop and after a wedding at a nearby minister's she is taken off to his mine. But she is spirited, and there are days to be spent before she will bend to his will. Then an accident happening to him, she is finally brought around to as loving a wife as any man could wish. In a moment of anger she had previously written a letter to her father telling him of the wonderful haul to be made in Bart's safe. Her father comes West and is almost succeeding in his attempt to rob the safe when she prevails on him to go away because she has learned to love Bart. The incriminating letter comes into the possession of Bart's closest friend, but he destroys it when he sees that her love is genuine.

John Ince has proven capable both as the director and as Bart. Villette Stringer and Frank Hamilton, the two other principals, measure up to the requirements of their roles. Production and photography are satisfactory.

"A GENTLEMAN OF LEISURE"

Essauy Drama in Two Reels. Adapted from a Story by Casper Carson. Released Aug. 14.

Millicott Richard C. Travers
Charles Bratton Bryant Washburn
"Old Man" Weaver H. B. Morgan
Dolly Fraser Frank Dayton
Phillips Beverly Bayne
Dolly's Mother John H. Comer
The Sheriff Helen Dunbar
The Sheriff's Mother Frank Hamilton

A more thoroughgoing villain than Bratton, the character assigned to Bryant Washburn in this film, will seldom be met in or out of melodrama. And Mr. Washburn, able actor that he is, has not quite the personality to suggest such resourcefulness in evil deeds. Neither has the author of the scenario for "A Gentleman of Leisure" prepared convincing reasons for the bold piece of crookedness at the bottom of his story. It is easy enough to believe that the busybodies in a small town might suspect a man with no obvious means of support, whose most intimate friend is an ex-convict, but it is not so easy to credit the behavior attributed to a man of Bratton's social standing. He has too much to lose and the risk is too great.

As the film tells the story, rivalry for the love of Dolly causes Bratton to engage a pair of thugs to kidnap that young lady's sister and make Millicott a prisoner, the idea being to indicate the guilt of the man already under suspicion in the community. The plot is nicely laid, and is successful in so far as the kidnapping of the girl and the capture of Millicott are concerned. Bratton then points out how Phillips was last seen entering the woods with the gentleman of leisure, and incites popular anger to feverish pitch before Millicott returns, suffering from his beating at the hands of the thugs.

But no evidence is strong enough to shake Dolly's faith in the man she loves. She prevents his being lynched by an angry crowd, and a few moments later has the satisfaction of seeing the mystery cleared up to the complete discomfiture of Bratton. The picture is not particularly convincing, but it has interesting moments. Richard C. Travers makes a manly figure as Millicott, Beverly Bayne is an attractive heroine, and H. B. Morgan supplies a good character sketch as "Old Man" Weaver.

D.

"WHEN THE BEACON FAILED"

Kleine-Cline Drama in Two Parts. Released Aug. 18.

From the time that Jim defeats Bill in a swimming race, thereby proving himself the more worthy of the two in the eyes of the inn-keeper's daughter, there is no question about where responsibility for the failure of the beacon will rest. The story of revengeful jealousy is obvious, a little too obvious, perhaps, but to offset a lack of suspense, the picture offers a number of strongly acted and artistically presented scenes. All of the characters are taken from the simple life of a fishing village.

Early scenes reveal the rivalry of Jim and Bill for the hand of Mary. Having failed in the love game, Bill awaits an opportunity for vengeance, and thinks he finds it when Jim's father, the aged beacon tender, is taken ill and the son must care for the light that warns ships from the rocks. When Jim is on his way to the lonely tower, Bill knocks him unconscious, and darkness falls with no sign of the warning beacon. A ship is wrecked on the rocks, and the jealous lover attributes the catastrophe to the negligence of Jim. His story is almost, but not quite, credited, and divine justice, always an invisible force in films of this description, causes him to fall from a cliff. He is killed and Jim is exonerated.

D.

"DAVID GARRICK"

Two-Part Vitaphone Feature Adapted from the Play of the Same Name and Produced under the Direction of James Young. Released Aug. 11.

Garrick James Young
Ada Clara Kimball Young
Ingot E. M. Kimball
Smith Albert Roccardi
Mrs. Smith Kate Price
Araminta Fleta Finch
Mr. Brown William V. Ranous
Chivy Arthur H. Ashler
Mr. Jones Mr. Drane

David Garrick's struggle between love and the effort to keep his promise to disillusionize the object of his heart, is one that has the universal interest sufficient to assure the success of any photoplay based upon it. While by no means offering moments of intensity, there is sufficient of the human note, and withal the unusual, to satisfy the avid demands of picture spectators.

The Vitaphone Company has fulfilled the duty of any company attempting to place the tale of David Garrick upon the screen. To a cast of excellent players, well-chosen types, settings and costumes that are at all times appropriate and frequently lavish have been added. If we may pardon a slight lameness toward the end in straining for a happy ending, the story has been smoothly told.

Ada Ingot's attendance at the theater results in her becoming enraptured with the actor, David Garrick, much to the discomfiture of her father and Chivy, a distant cousin who had hoped to make her Mrs. Chivy. Garrick has also noticed Ada at the theater, and though he does not know her identity, he is somewhat smitten. Meanwhile he has met Mr. Ingot, and promised that if he is invited to the Ingot home he will rid his daughter of her infatuation. The day comes, and he is surprised to find that the daughter is no other than the girl whom he admires so much. But he must keep his word, which he proceeds to do by pretending that he is heavily drunk, until he is ordered from the house. But following a duel between Garrick and Chivy the truth out, and we find Ingot at the close "mighty proud of his son-in-law, David Garrick."

Clara Kimball Young, in the ruffles and founces of Garrick's time, is indeed a picture worthy of admiration, and an actress fully equal to her task. James Young presents the sort of Garrick we should expect to find and winning the hearts of courtly dames. A welcome bit of character work is given by E. M. Kimball as Ada's father, Chivy could well have been played with less of the strenuous gesticulating. Photography is standard.

W.

"HER MOTHER'S NECKLACE"

Majestic Drama in Two Reels. Released Aug. 18.

Bessie Dorothy Gish
Her Father Howard Day
The Widow Irene Hunt

The acting of Dorothy Gish is easily the strongest asset of this film, conventional in story, but pleasantly unconventional in the interpretation given the character of Bessie. Miss Gish presents a girl, still in her teens, whose young emotions are entirely centered in her father, and the father, since the death of his wife, has made Bessie the outlet for all his devotion. They are happy together, these two, until a beautiful widow comes to share the affection that Bessie is accustomed to monopolize. The girl is frightfully jealous, as Miss Gish indicates in a score of little ways, without adopting stereotyped mannerisms.

It is a real tragedy for Bessie when her mother's necklace, promised to her, is given to the widow, and as for accepting the interloper in the capacity of a new mother, such a thing is out of the question. Bessie is about to shoot herself, but she hasn't the courage for that, and instead prepares to run away. Her flight is checked by the appearance of a burglar, threatening the woman responsible for all of her misery. In this emergency Bessie comes to the aid of her father's second wife, and together they offer a spirited defense until the police arrive. After the thrilling experience it is inferred that the girl is ready to forget her dislike and accept the inevitable with good grace.

D.

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MONA DARKWATHER.

Is a Gypsy Costume, the Result of Much Labor.

LOS ANGELES (Special).—The war situation has not slowed down the rush of business in the Pacific colony. So far as can be observed, beautiful weather conditions have encouraged every studio, directory and actor to greater efforts, and finished product is being evolved with greatest rapidity. None of the local managers anticipate a curtailment of production here.

Features of strength still are in demand here. While crowds attend the "full program" of short stories, some of the largest houses continue to put over long multiple reels and break house records. However, all lengthy productions which achieve such results are worthy of the corking successes which attend them. Whenever a mediocre film appears in either one of these houses, the falling off in attendance is sudden and pronounced. But the day of the feature is not past here, it is apparent.

Action of the authorities in putting war pictures and subjects treating of national rivalry under the ban will hold back a number of productions which were rushed in certain studios here, following the opening of war in Europe.

George Nichols, of the Sterling Comedy company, has left that organization, and Manager Balshofer will direct in his place until the vacancy is filled. Ford Sterling is putting on a special, entitled "The Bogus Baron," while Robert Thornby is producing "The Broken Doll" with his company of children.

Lee Moran, comedian of Al. E. Christie's noted Nestor Comedy company, has gone to Chicago to attend the funeral of his brother.

The colony is looking for Otis (Dad) Turner's return from New York soon. Business took him East, but climate will hasten him back again.

This Laura Oakley woman does not seem to be satisfied with two police stars, several medals and a police force. The chief of Universal City now is demanding a badge of authority from the sheriff of Los Angeles County, so that she can pursue fugitives far and near with impunity and much authority. Her police badge is No. 98. She does not wear a belt, but carried her trusty revolver elsewhere.

Eddie Dillon, of the Griffith-Mutual studio, is more than a mere director of Komic brand films. He is an optimist in every sense of the word. Eddie purchased a large, nervous automobile Saturday, and on Tuesday saw it towed to the shop. "Only a buckled transmission," declared the cheerful Dillon, with emphasis on the "only."

I still insist that Otheman Stevens, eminent dramatic critic of the Los Angeles Examiner, spelled it Alaska, in referring to the Jesse Lasky Film Company. No cruel fibes on the part of Veteran Stevens can cover or condone this glaring error.

Arthur C. E. Van Loan writes that out of 247 people who wrote or telegraphed him after his automobile wreck, only one failed to say one of two things: "It might have been worse" or "You are lucky to

be alive." Van Loan is able to sit up and see friends. His injuries have not dampened his determination to write more photoplays.

W. M. Ritchey, former editor of the Los Angeles Herald, and now putting *The Script to bed* every month for the Photoplay Authors' League, has come to the front with rapidity since entering the photoplay game a year ago. His psychological works have been put on by the most prominent drama, and now they are bidding against each other for his plays. Ritchey is a deep student of playwriting, has education and brains to back his pen. He had previous experience writing short, dramatic sketches for the vaudeville stage. Ritchey has a beautiful home, almost in the shadow of the Sierras, in North Pasadena.

Edward Abeles called upon D. W. Griffith. He did not see him, but was advised to correspond and secure a date. As the noted actor had an immediate attack of writer's cramp, it is doubtful if the call has been arranged. All of which goes to prove that the "400" have not cornered all the red tape on the map. It should be explained, however, that a hireling headed the visitor away, Mr. Griffith being in ignorance.

Dorothy Gish, who is a laugh to look upon in any of her comedy disguises, is being featured in "Down the Road to Creditville," a Griffith-Mutual story, directed by Donald Crisp. Wallace Reid is the other lead. The story exposes the yawning chasm of purchasing household furnishings for \$1 and 50 cents a week. Those males who contemplate this career after marriage should defer the ceremony until they see the picture—and Dorothy.

His name is W. E. Keefe. When there is little real news at the Hellanca-Majestic, this publicity man writes just as much as at times when there is all kinds. Here is one. An exhibitor wanted a July Fourth feature. He ordered Griffith's "Battle of the Sexes," and had the orchestra prepare battle music for it. But why go on? Charge it to Keefe.

Carlisle Blackwell's first picture in his new venture is "The Key to Yesterday." He occupies the Norbig studio in Bendaide.

Cora Drew, actress and photoplay author, has been engaged for special roles in several Hellanca-Mutual dramas. Her only complaint is that they play her as "mother" and the like, whereas her little heart yearns to be an ingenue.

Belmont Al. Filson was observed in the Griffith-Mutual studio, in characteristic make-up and noticeable for his unusual individuality. This is the first advent into pictures since the Orpheum headliner deserted the Selig ranks several months ago. Too much prosperity encourages laziness, it is said.

Charles Richman, star of "Bought and Paid For," is bobbing around in Lasky locations, Hollywood, disguised as a grand duke. He says he can stand the film game as long as the cameraman doesn't say, "Look pleasant, please."

Courtesy Foots, best known to the fans as lead in the Vitaphone "Curse of the Golden Land," is playing lead for the Smalleys at the Rosworth studio. "The Hypocrite" is the first picture by the company.

The local press has concerned itself for the safety of Colonel W. M. Selig, caught in the Far East by war blackades. A cablegram to Manager Thomas Parsons, of the Selig Zoo, from the colonel, declares him safe and well. He says nothing of the return trip, but is expected back soon.

The local automobile dealers' association is using motion pictures to illustrate danger at railroad crossings. A noted actress played for these films.

Wardrobe galore is pouring into the Selig storerooms here for "The Carpet of Bagdad." Colin Campbell is rushing here and there under slow crank and there is much muck in the atmosphere. The production will begin within another week.

After quite an absence from studios generally, Joe Singleton has come back again. He has joined Director Arthur Mackley's company at the Mutual.

Wedded: Edward Nolan, assistant to Mabel Normand, to Miss Martha Davis, a member of the Roswell-Brown Company.

Wilbert Melville, owner, general manager and managing director of the studio where Western Lubins are made, has made many new improvements. He has painted the fence. This pleased him so much he added a large dressing-room for the extras and a de luxe one for actors. The latter building will include a plunge, billiard and pool tables and a reading rest-corner. The entire plant has been decorated with paint as a further item. All in all, it is a nifty and attractive studio and has its being in a mighty handsome section of the city. Melville is preparing to put on a pretentious production, "The Dragon's Claw," the story of which opens at Peking, China, and winds up, fifteen years later, in this country.

The Photoplayers' Weekly, the Los Angeles publication, now in its fourth week, seems to be flourishing under the able management of Editor Oscar Steyn and Business-Manager R. Steinberger. It is chock full of "business" and lively studio news. W. E. Winn.

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INCE'O'GRAPH: noun; A drama of silence that speaks.
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Examples: THE FALSE SHADOW; THE ERRING; THE HEART REBELLIOUS

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"McDonald the Wolf" in The Wolf "Lord Cecil Treavor" in The House Next Door.
Direction, Barry O'Neil

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Current Release—THE STAIN (8 Reels) Coming—THE CORSAIR (4 Reels)

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LEADS PHOTOPLAYS
MARY CLARK IN THE PATHE BOLIVAR SERIES UNDER DIRECTION OF FRANK WINTER
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WALLACE C. CLIFTON
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SELIG POLYSCOPE CO., LOS ANGELES, CAL.

ECLECTIC FILMS

Forcing the Pace (Eclectic).—Director Harrison is putting lots of snap into the pictures he is producing for the Eclectic Company. With the natural advantage of Los Angeles at his command and an adequate force of players to draw upon, he is doing his share for the comedy end of the Eclectic programme. This subject concerns a police department after several patrolwomen have been corrupted. Naturally, they play havoc with good order and system and cause emotional unrest among their brother officers. There is plenty of horse-play in the film. D.

Get Out and Get Under (Eclectic).—A rapid-fire farce produced by the Fiske Players for the Eclectic Company. There is much rough-hewn driving of automobiles, rough-and-tumble action, and broad humor. Audiences will find plenty of hearty laughs. To please his sweet-heart a chauffeur purchases a poor little apology for a car that explodes every other moment. He provides part of the fun. The rest is due to a husband, who, thinking his wife has gone to the country, attempts a joy ride with his stenographer, the chauffeur's sweet-heart. One machine is stuck in the mud, and several of the characters get a ducking at the end of a long chase. When the wife gets through mauling the husband, he says "never again." D.

This is the Life (Eclectic-Pathé).—Pathé says this one-reel subject will recommend itself to the most critical about their houses. The situations are refreshing: the play comes swiftly. The man and his wife come to the city to visit their high-swing nephew, and the man has trouble getting away from his wife. Last night he sneaks out of the window, the wife after him. He gets back into the wrong room, as she does also, and the double mix-up and exposure are the means of effecting a reconciliation. D.

The Masher's Mishap (Eclectic).—Familiar and farce is found in this one-reel picture. Based on a time-honored situation, a married man, much given to promiscuous flirtations is taken to an insane asylum by a young woman as he supposes to be his friend. He escapes, still wearing a straight jacket, and draws a compass into the mix-up, following the wife of a friend for the capture of the escaped lunatic. Much of the confusion is due to trouble in determining who is crazy and who is not. The man's wife finally finds him, and he promises to behave in the future. Action is fast and the playing lacks nothing in farcical spirit. D.

MUTUAL FILMS

Their Worldly Goods (American, Aug. 21).—William Garwood, Vivian Rich, and Jack Nicholson play the chief characters in this drama of a discontinued wife, a suspicious husband, and a tramp that turns thief. Lacking a new evening gown, Betty is humiliated at a reception, and the next day she decides to help herself to the money that her husband is hoarding with. Scarcely has she removed the roll of bills from the safe in the wall when the tramp, bent on robbery, enters. The ensuing struggle, passing from room to room, and lasting until the police arrive, produces scenes of no little excitement. When the husband returns home he compliments his wife on her bravery and, of course, is ready to buy her the new dress. D.

All on Account of a Jug (American, Aug. 21).—The next of the one-reel "Home and Kitchen" pictures with George Field and Ida Lewis as the leads. Others in the cast include John Stepping, Harry De Vere, and William H. Harnish. The comedy moves fast and furiously as the man separates from his wife, "unable to live with her and unable to live without her, so have gone out into the river." From the river and a notable company drag the river up to the body of her husband is discovered in a drifting boat asleep with the jug that contained "courage" on the seat beside him. The picture is well directed. D.

LICENSED FILM RELEASES

Monday, Aug. 31.

(Bis.) The Counterfeit's Daughter. Dr.
(Bis.) The Buxom Country Lass. Ninth of the Wood B. Webb Series. Com.
(Bis.) Love and Spade. Com.
(Bis.) The Brand. Two parts. Dr.
(Pathe) Pathe's Daily News No. 55.
(Title not reported.)
(Bis.) Who Killed George Graves. Two Parts.
(Pathe) Hearst-Relix News Pictorial No. 55.
(Vita.) The Wrong Flat. Com.

Tuesday, Sept. 1.

(Cine) The Voice of Innocence. Two Parts.
(Cine) The New York Police Department Carnival.
(Bis.) No. 28 Diplomat. Dr.
(Kalem) The Hand of Fate. Dr.
(Lubin) Never Too Old. Com.
(Lubin) The Green Alarm. Com.
(Pathe) Film: You Are Discovered. Com.
(Pathe) (Title not reported.)
(Bis.) Life's Crucible. Dr.
(Vita.) The Hidden Letters. Two parts. Dr.

Wednesday, Sept. 2.

(Bis.) A Village Scandal. Com.
(Bis.) Fading of the Regular Seamen and the Regular Seamen. Com.
(Kalem) The Oil Well Conspiracy. Two Parts.
(Lubin) By Whose Hand. Two parts. Dr.
(Pathe) Pathe's Daily News No. 56.
(Bis.) To a Good For. Com.
(Vita.) The Lost Card. Com.

Thursday, Sept. 3.

(Bis.) The Chief's Love Affair. Com.
(Lubin) Love and Hate. Com.
(Lubin) When Macbeth Came to Spackville. Com.
(Lubin) The Face in the Crowd. Two parts. Dr.
(Lubin) A Case of Imagination. Com.
(Pathe) Hearst-Relix News Pictorial No. 54.
(Vita.) The Upper Hand. Dr.

Friday, Sept. 4.

(Bis.) The Viking Queen. Two parts. Dr.
(Bis.) Under Royal Patronage. Two parts. Dr.
(Kalem) The Winking Gull. Com.
(Lubin) The Shell of Life. Dr.
(Bis.) The House That Went Crazy. Com.
(Vita.) The Barrel Organ. Com.

Saturday, Sept. 5.

(Bis.) For the Cause. Dr.
(Bis.) Hearts of the Forest. Dr.
(Bis.) Brooch Billy, the Vagabond. Dr.

VENDETTA

From the Novel by MARIE CORELLI
FIVE PARTS (5071) FEET

Quite the Most Beautiful, Realistic and Absorbing Novel the Famous English Novelist has yet written

A man buried as dead, returning to consciousness in his coffin, knocking it by his struggles from its niche in the wall; thereby breaking open a casket filled with jewels; smashing his way out of the tomb to his castle, only to find his wife and dearest friend unfaithful to him; plotting a revenge, hellish in its execution; the killing of his faithless wife in that self-same tomb by an earthquake the night of his second marriage to her—these are the essentials of a story we firmly believe unrivaled in the annals of filmed novels. One thrill treads upon the footsteps of another. Pantomime finds its highest expression in "VENDETTA."


The settings are more than beautiful—the photography as clear and brilliant as a mountain stream. In "VENDETTA" we offer all that is possible in Motion Photography.

**For Release Through Special Feature Department
General Film Company, September 1**

(Complete publicity campaign, including 1, 3 and 6 sheets,
two styles, 3 and 6, heralds, slides, etc.)

GEORGE KLEINE

166 N. State St. Chicago, Ill.



UNIVERSAL FILM RELEASES

Monday, Aug. 31.

(Imp.) Mr. Burglar, M. D. Dr.—Mary Pickford
(Sterling) The Man From Nowhere. Two parts.
(Victor) The Tale of a Hat.

Tuesday, Sept. 1.

(Crystal) A Spanish Flirt. Com.
(Gold Seal) The Tey O' Hearts No. 3—The Sunset Tide. Dr.
(Universal) The Universal Ibs. Jr., Almost Gets Married. Com.

Wednesday, Sept. 2.

(Bis.) The Jackpot Club. Two parts. Dr.
(Joker) Father's Bride. Com.
(Nestor) The Foreman's Treachery. Dr.

Thursday, Sept. 3.

(Universal) Animated Weekly No. 130.
(Imp) Tempest and Sunshine. Two parts. Dr.
(Bis.) Daisies. Dr.
(Sterling) A Bogus Baron. Com.

Friday, Sept. 4.

(Nestor) A Baby Did It. Com.
(Keweenaw) The Horn Bird. Dr.
(Victor) The Dorelet and the Man. Two parts.
(Bis.) The Return of the Twin's Double. Three parts. Dr.
(Joker) Oh! What's the Use. Com.

MUTUAL FILM RELEASES

Monday, Aug. 31.

(Amer.) The Aftermath. Two parts. Dr.
(Keweenaw) (Title not reported.)
(Bis.) Our Mutual Girl No. 53. Top.

Tuesday, Sept. 1.

(Beauty) A Modern Othello. Com.
(Mal.) The Milk-Ped Boy. Com.-Dr.
(Thas.) A Mother's Choice. Two parts. Dr.

Wednesday, Sept. 2.

(Amer.) The Wrong Birds. Com.
(Broche) When America Was Young. Two parts. Dr.
(Bis.) The Miner's Baby. Dr.

Thursday, Sept. 3.

(Domino) The Silver Bell. Two parts. Dr.
(Keweenaw) (Title not reported.)
(Mutual) Mutual Weekly No. 53.

Friday, Sept. 4.
(Ray-Bee) Blacked Cards. Two parts. Dr.
(Princess) His Winning Way. Com.
(Bis.) Turned Back. Dr.
Saturday, Sept. 5.
(Keweenaw) (Title not reported.)
(Bis.) In the Nick of Time. Two parts. Dr.
(Royal) Paganini's Luck. Com.

CHARLES N. SEAY

EDISON DIRECTOR Current Releases
The Adventure of a Pickpocket—Aug. 17; A Village Scandal—Sept. 2.

ESSAY
SIX-A-WEEK
BOOK THEM

FOR PHOTOPLAY AUTHORS, REAL AND NEAR

By WILLIAM LORD WRIGHT



EMMETT CAMPBELL HALL,
Author of Lubin's Coming Serial, "The
Beloved Vagabond."

Well, say, you only sit and loaf
When you might click and hum,
And help me out in places where
Ideas do not come.
But I would pardon that in you,
Nor on your failings dwell,
When words were rolling thick and large,
If you could only spell!

—Lines to my Typewriter.

Visualization is both the key and the keynote of all photoplay writing, says Henry Albert Phillips, and Henry never said anything more trite and truthful. You must learn to visualize, to have the "picture eye," to be able to set down on paper the labor of your imagination, before you can become successful in writing photoplays. Neatness in preparing your manuscript, proper form, and an unusual idea are all necessary, but the art of visualization is the one prime essential. The mechanical work of setting down your thoughts must be entirely secondary to the free play of those thoughts. We taught ourselves to visualize in this way: Seeking some quiet place, we would recline and imagine we were in our favorite picture theater; we saw in our mind's eye the audience arriving; we imagined the pianist selecting the music for the pictures; we imagined the screen, its size, its location, the lights, and then we imagined that our photoplay was about to appear on the screen. Then from title to tail-piece the imaginary photoplay appeared, titles, sub-titles, scene after scene, and even the fade-out was visualized in our imagination. In the above manner we acquired our "picture eye," and we confess that this habit remains with us and that it helps us to visualize our action so that when prepared we can put the plot on paper easily and expeditiously.

No photoplay is without honor save in the home theater.

Writing the Faulty Leader.

There is seemingly no satisfactory explanation offered as to why the faulty leaders are so numerous. Like the wandering Jew, they bob up when least expected and prove a delusion and a snare. The finished film, usually perfect as to photography and in other respects, often leaves much to be desired when it comes to the omnipresent leader. Whether the faulty leader can be laid to the door of the script writer or to the producing expert, is a question. Just the same, the Queen's English is cheerfully mangled, grammatical construction is held in contempt, and a leader is frequently inserted at some point in the action where it has no business to be. There was, the sub-title, "Close to the Thrown," and nobody was injured; the University professor who wrote in leader this note: "Paul is Too Return to me." And the impressive leader that was flashed in a multiple reel production as follows: "John Seen Him Do It." Why not "He done noble?" The grammar would be just as apropos. Firstly, it be-

hooves the authors to take more care with their leaders, and, secondly, it would be well for certain of the producing concerns to pay more strict attention to grammatical errors. Leaders should be on a par with the general excellence of the remainder of the film.

After all, genius is just careful attention to details.

'Midst Shot and Shell.

And now, since William Jennings Bryan's universal peace propaganda has been answered by shot and shell all over Europe, and in Mexico, it does not necessarily follow that we should be inflicted with an avalanche of European war stories. We know that most of the newspapers are devoting all their columns to wars and rumors of wars; we appreciate that the trials and tribulations of American refugees in France, England, Russia, and Germany, and their harrowing escapes, are tempting foundations for plots in which the brave young American rescues the beautiful girl from the foreign spy, or the foreign enemy, or something, but, as we asserted recently, there is a surfeit of strife and turmoil both on the screen and in the newspapers. Help us to forget! "This awful war is going to play havoc with everything but the motion pictures; you can quote me as predicting that, and it is up to you to meet the war issue," writes Robert Grau. The war on the Continent will work havoc with the European film market, long fostered by the American producers, and it may cause retrenchment among American producers. This war may be felt by the photoplay authors, too, but we think like Mr. Grau, that the motion picture industry will not be as hard hit as some of the others.

The multiple reel and the split-skirt are both going out of fashion. Keep up-to-date.

Authors' Credit Again.

Four years ago we started our campaign to secure authors' credit for photoplay writers. At that time, credit for authors was unheard of in photoplayland. In fact, Stanter E. V. Taylor was about the only author-director whose name was emblazoned on the screen, and he went to the studio with a shotgun before all credit details could be satisfactorily adjusted. It is well to bear in mind just now, when the author's credit argument is again being vigorously discussed, that we never advocated credit for undeserving authors. We do not think the writer of the bare synopsis is entitled to complete credit, for the writer who develops the synopsis into proper form is equally deserving. We do object to the director or actor buying a photoplay from an author and then assuming credit for the plot and the story, and we think complete credit for all concerned will tend to offset this evil. Our position on credit is this: When a contributor writes a deserving script in fairly proper form, he should have credit on the screen and on the poster. When an outside writer sells an excellent idea, he should have joint credit with the staff writer who works the idea into proper form. The best way of all is to follow the ethics observed in the spoken drama and credit both the authors and the directors on the screen, for they are all instrumental in the success of the production.

One gets out of a photoplay just what he brings to it.

From a Staff Writer.

"You are aware that I have fought consistently for several years for authors' credit both on screen and posters," writes Captain L. T. Peacocke, versatile staff writer for the Universal Film Mfg. Company. "I believe I was the first to wield the pen on behalf of my brother and sister photoplay writers. When I was a free-lance script writer I started this movement, and I was scored heavily by several parties, who claimed that I was doing so with the view of gaining a little cheap notoriety and with the anxiety of seeing my name exploited on the screen and posters. Such unkind criticism did not discourage me, because it was to be expected, and particularly as it was advanced by parties who, for obvious reasons, did not wish to see free-lance writers given the credit that is due them. When I joined the brotherhood of staff writ-

ers I fought harder than ever, with the result that a majority of the film producing companies are now giving credit on screen and posters to all writers, as is only fair. Objection to authors' credit is now only to be met with from a few staff writers, who selfishly want to limit the field and keep new writers from becoming known or successful. What matters it if directors do make changes in scripts and change stories so that authors do not recognize them when produced? Very often they are changed for the better, sometimes for the worst, and we should remember that directors get the major part of the blame if productions turn out unsuccessful. They are doing their best, and writers never know in what way they are handicapped. The personnel of companies have to be taken into consideration, and parts often are written in or eliminated to suit the working company. Staff writers have the advantage of knowing the personnel of the companies and needs of directors, and so their scripts are not so likely to be radically changed as those of free-lance writers. But even with things as they are, I know that a large majority of free-lance writers are in favor of being given credit, because it is only by this means that they will become known to the public and incidentally to the heads of film producing companies, who will look for their stories and eventually offer them a fair price for the efforts of their brain, or, mayhap, offer them positions on their writing staff. To my fellow staff writers, and to film editors, I earnestly urge that they insist on credit being given to all writers on both screen and posters on all releases that are put out by every film producing company. We should help our fellow writers all we can. It is the least we can do; and it is obeying the golden rule."

Patience never ceases to be a virtue in Photoplayland.

Flourishing the Hammer.

Here is a communication that we are going to publish because it comes from an authority, and because it is interesting. Horace Vinton was first script editor of the American Company, he directed and wrote and acted in plays for the Shamrock and old Comet film companies, and he is a pioneer in the motion picture writing game if there ever was one. His views are somewhat pessimistic: "The other day I sent out an arrangement of 'Tam o' Shanter,' and it came back in due course with a statement that a synopsis was required. I am not objecting to the rejection, but the request for a synopsis of 'Tam o' Shanter.' Ye Gods! One might as consistently ask for a 300-word short story on the Ten Commandments. Pictures are far below the standard of five years ago, when some of the stories now shown would have been relegated to the shelves of the vault, to be used only in emergency cases, and those responsible for them 'set down' as impossible. One attends the picture theater and they see emblazoned on the screen: The title, the name of the producing company, the name of the director, the names of the actors engaged in the picture, at times the cameraman, the president of the company, studio manager, scenario editor, oodles of footage given over to exploitation of sub-titles (in many cases unnecessary, and omitted when necessary), yet by chance, except in rare instances, does the name of the real originator of the story appear, unless the story be written by some editor, staff writer, largely advertised contributor to the trade papers, or a writer of fame, then it appears in 'caps,' along with a history of their lives, and details of their wonderful achievements in the world of literature. A few years back, a director who could not write his own product was an anomaly. There were few directors at that time. Now that each studio has pigeon holes where a director can go, reach in, take down a handful of carefully prepared themes, select the one most clearly defined, make it ready for filming, the game is easy with experienced actors to assist in carrying out the author's plans. Making pictures from plays was scarcely known, and when done was always discouraged by the manager of production. Mind you, I do not say there are not able and accomplished directors. Some of them are real masters, for instance: Harry O'Neill, Thomas Rick-

etta, Fred Thompson, Otis Turner, Tom Ince, Lawrence Marston, Oscar Eagle, Frank Beal, Bert Hamilton, director and writer as well as technician; Arthur Johnson, Colin Campbell, Joe Smiley, and the man who set the pace for all, Griffith. But many are simply mechanics who work in imitation of some clever man with whom they have been associated some time in a minor position, or some 'picture-reiser' of well-known plays, who puts over his efforts with the assistance of actors who have worked in them in dramatic form. I am returning to dramatic work, but in the near future I shall again enter the picture game, and you can wager your Sunday suit of clothes that when I do come back every time I make a picture the world will know it is mine and does not belong to some 'dub' who bought it with the understanding that he was to receive credit for its authorship and production."

The Photoplay Editor helps those who help themselves.

An Object Lesson.

Too many of the beginners in the art of photoplay writing become uneasy, or impatient, when their effusions are away from the home-plate for about ten days, and they proceed to write frantically not only to the film editors, but the department editors. If you have observed the proper submission rules, have inclosed a stamped and self-addressed envelope with your script, it will safely return to you, if it is not purchased. Many writers ruin all opportunities for sales by querying on a script about two days after it is sent out. These people are adjudged nuisances by the editorial readers, and in many instances their scripts are promptly mailed back to them. Kindly keep silent after you have mailed your story. The longer it remains in the editorial sanctum the better is its opportunity for selling. Not long ago a lady wrote to us regarding a story she had submitted the North American Film Corporation. She said it had been there for three months and she could gain no information regarding the story's fate. Catherine Carr, editress-in-chief of the North American, writes: "It was a one-reel photoplay which we were holding for further consideration. However, at present, we were only doing three-reel stories. I personally have had the experience of holding stories for over six months before purchase." If you enter to the film market you must bow the knee to the editorial rules. Better to have a story held for six months and to sell than to frantically write in after thirty days and draw a rejection.

The word "register" belongs to a furnace, not to a photoplay script.

Those Who Help You.

Epes Winthrop Sargent is not at all the tall, stern-looking individual that you have in your mind's eye. No, siree! He is a jolly-appearing, rotund individual, who likes to smoke good cigars and tinker with a printing press and with a tool chest. He has his own office on Broadway, works two Oliver typewriters (not simultaneously), possesses one of the most complete card index systems known in the business, and has written eight slap-stick comedies in five days. Years ago he achieved fame for doing the Chicot theatrical columns. He was a pioneer in the script writing game; became Lubin editor; later joined the "Editor" staff; joined the old "Film Index," and was gobbled up by the *Moving Picture World* when that paper absorbed the Index. He conducts a Photoplaywrights' Department; writes nearly all Lubin's slap-stick comedies; wrote the Edison psychological dramas of the current year; and contributes to magazines and newspapers. He is against copyright for photoplays; against protective associations; and hates correspondence schools. Although many do not agree with him in all his opposition, yet they appreciate the sincerity and honesty of his convictions. He is a man in the early forties, has a beautiful home near Coney Island which is made happy by a pretty wife and a mighty cute youngster who is named after his dad. Mr. Sargent has been the guide, philosopher and friend of thousands of photoplay authors, real and near. He is going to Jacksonville, Fla., soon, to spend the winter, and next summer may put a bungalow up in Maine. Next week, Arthur Leeds.

VITAGRAPH

6 A WEEK—"Life Portrayals"—6 A WEEK

"WARD'S CLAIM"—Drama

Monday, Aug. 24
To get the claim he abducts the girl. She is rescued from the saddle of the abductor just as the horse with the rider plunges over the precipice. MYRTLE GONZALES and an all-star cast.

"HENRY STANLEY, THE LION KILLER"—Two Part Comedy

Tuesday, Aug. 25
He is taken for the genuine article. He fools some of the people, wins fame and a pretty girl, but returns into obscurity glad to escape notoriety. SIDNEY DREW in the title role.

"JOSIE'S DECLARATION OF INDEPENDENCE"—Comedy

Wednesday, Aug. 26
She demands a holiday. When she is refused, she declares her independence and loses her job. Then she and Hank start their pranks and the fun reigns fast and furious. JOSIE SADLER and BILLY QUIRK are the leads.

"THE MYSTERIOUS LODGER"—Drama

Thursday, Aug. 27
He keeps his identity a mystery. After his safety from false accusation is insured, he shares his good fortune with the woman who kept his secret. MAURICE COSTELLO in the title role.

"SUCH A HUNTER"—Comedy

Friday, Aug. 28
Hunny puns as a mighty Nimrod. He is scared to death by a bear. He fails to make good. His modest rival beats him at his own game and wins Clara Finch's love.

"A CONEY ISLAND NIGHTMARE"—Two Part Comedy

Saturday, Aug. 29
Too much romance, cheese and frankfurters have a bad effect on Josh. The same terrible things. Never again for her and Hank. BILLY QUIRK and JOSIE SADLER are the principals.

SIX A WEEK

"THE WRONG FLAT"—Comedy

"THE HIDDEN LETTERS"—Two Part Drama

"THE LOST CORD"—VITA-LAUGH Comedy

"THE UPPER HAND"—Drama

"THE BARREL ORGAN"—Comedy

"TOO MUCH UNCLE"—Two Part Comedy

Monday, Aug. 31

Tuesday, Sept. 1

Wednesday, Sept. 2

Thursday, Sept. 3

Friday, Sept. 4

Saturday, Sept. 5

VITAGRAPH ONE, THREE AND SIX SHEET POSTERS

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BROOKLYN, N. Y.

BROADWAY STAR FEATURES

THE MOST ATTRACTIVE PICTURES IN FILM DOM

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1-Part Drama

A MILLION BID

2-Part Masterpiece

MR. BARNES OF N. Y.

4-Part War Drama

CAPTAIN ALVAREZ

3-Part Farce

BINGLES' MELODRAMA

MY OFFICIAL WIFE

THE MOST TALKED-OF FILM STORY OF MODERN TIMES

3-Part Burlesque

GOODNESS GRACIOUS

3-Part Sound Comedy

LOVE, LUCK and GASOLINE

2-Part Drama

SHADOWS OF THE PAST

3-Part Comedy

UNCLE BILL

5-Part Russian Drama

THE MOST TALKED-OF FILM STORY OF MODERN TIMES

COMING

2-Part Drama

THE PAINTED WORLD

ANITA STEWART, JULIA SWAYNE GORDON and selected cast

5-Part Fantasy

A FLORIDA ENCHANTMENT

SIDNEY DREW, EDITH STOREY and Star Cast

AS PRESENTED AT THE
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FEATURE FILMS

The Sheriff's Sister (Broncho, Aug. 26).—Neither newness of plot, nor unexpectedness in development are among the virtues of this two-reel line-up production. When the first reel has been about half run, one may make a fairly accurate guess at what is going to happen—hence a lack of desirable suspense.

The sheriff's daughter, Annie, breaks her engagement to wed Jack Lewis, because of his gambling propensities. Jack takes to drink, and in a moment of shooting a professional gambler, because a gun bearing his initials lies beside the body. The gambler, who committed the murder, goes free, and Jack goes to jail. He escapes, performs heroic services in guarding the sheriff's daughter from the same gambler, seeking a condemnation of cold and is freed from suspicion by the deathbed confession of the man responsible for the killing. Although the story is conventional, many of the scenes are strikingly effective. The revolt of the inmates of the penitentiary, their fight with the keepers, and escape make as stirring bits of photoplay as one need wish to see.

When America Was Young (Broncho, Sept. 2).—A story of settlers and Indians in two reels, given plenty of Western color and excitement by the producers, T. H. Luce and W. H. Clifford. Attracting first attention among the players are two juveniles, an extremely pretty little girl—Nan—who is called in the picture—and her youthful sweetheart. The setting of this likable pair is natural and effective. They share their troubles together, after Martin, a trapper, has stirred the wrath of a tribe of Indians by wounding one of them in a dispute over a bear skin. With Martin away and his wife attending a sick neighbor, little Nan is left alone in the cabin, the objective point of the Indians. The boy learns of the coming attack in time to reach the cabin, and find a temporary refuge for the girl and himself, at the bottom of a well. Later, the settlers come victorious through several perilous encounters with the Indians, who seem to suffer nearly all of the casualties. A good film of the Broncho style.

McCarra Plays Fate (Thanhouser, Aug. 18).—Although released under the Thanhouser trademark this two-reel melodrama is not the work of the New Rochelle players. Irene Hunt, Thomas O'Brien, and other actors associated with Heliance films are included in the cast of a crook story dealing with the adventures of a detective, McCarra, and his youthful, blue-coated protégée, Anderson. In a continued battle of wits, guns and physical strength, "Bull" Klein and his gangster confederates are pitted against the upholders of the law. McCarra in time outwits the gang leader by causing him to go over a woman. The "framed up" fight in which the three partners to "get" Anderson ends with the death of Klein and the man of whom he is jealous. The picture is filled with barroom brawls, rapid gun play, and the style of incident one expects in an underworld melodrama. No audience will accuse it of lacking "pace."

Kate Waters of the Secret Service (Powers, July 24).—Featuring Edna Mason, who is much better in her active moments than in the love scenes that had to help the author and his scenario, this two-reel drama of secret service work suffices to hold to the end, being prefaced with a very unusual and also interesting prologue. While the first of the play starts

as narrative here, the man suspected of the murder is telling his story to the secret service girl, disguised. It later becomes continuous adventure, and the worst structure would be that there is hardly enough of the dramatic, although this little incident in the service of the army makes a satisfactory screen entertainment. Set in the prettiest of backgrounds, it is also well photographed. The girl is assigned to ferret the murder of the colonel. She follows the suspect to "Prisco," and disguises herself as a cabaret singer. She meets the suspect, and he pours his tale into her ears. Believing in his innocence she gets a position in the household of the general, and contrives to have the villain fight with her. She secures his keys, and gets the papers in his room. With this she serves his guilt, while the grateful and innocent lieutenant tries to persuade her to give up her dangerous work.

Bransford in Arcadia (Eclair Feature).—For those who have lived west of the Rockies but particularly in the desert stretches of Arizona, this four-reel adaptation of the serial stories by Eugene Manlove Rhodes, originally called *The Little Soldiers*, will bring many a pleasant recollection. For the most part with perhaps one notable exception, the directors have chosen to portray Western life with madly-dashing horses and characters that were a leaf of the laurels of the James boys; they read, for the most part, like a nickel shooter. It is the province of Webster Cullison, producer of this picture, to show the West as it really was about twenty-five years ago. The horses, the men and the characters are real human beings, whose actions while thrilling are really believable. It is in the matter of settings, the possession of a keen eye for the screen picture that distinguishes Cullison's work of the director. The scenario still bears the mark of the serial, in that the disjointed to-be-continued marks may be roughly traced in the conjunction of material. If anything, this offering suffers from too much material. With the same amount, a six-reel play would have been artistically possible without straining the attention or allowing the interest to flag. The time seemed to slip by on the smoothest of wings. The novelty of action and scenes blended with a most likable love story, and well played, make this a welcome release.

Willie (Dolby, Aug. 10).—Wheeler Oakman is the featured player in this two-reel comedy that concerns itself almost solely with the experiences and ultimately the transformation of Willie. There is no plot to speak of, but an undeniably entertaining series of incidents in which Willie (Mr. Oakman) and the cowboys in a Western ranch square. The hero is effeminate in the last degree—even the degree of rouged lips and penciled eyebrows and before gaining permission to wed the girl of his choice, he is told to go West and make a man of himself. Being the tenderest of tenderhearts, the cowboys put him through a course of hazing that stops at nothing short of murder. Willie is placed on an unbroken horse, forced to take part in a round-up, and with a rope caught under his arms, dragged through a pond. He is, in fact, permitted to escape no form of Western torture. Then one day he drops his womanish ways and turns bully. Some he beats the girl, and when he returns East to get the girl, he is no longer Willie, but Bill—a stalwart, aggressive young man. In his clever performance Mr. Oakman is given valuable assistance by Tom Mix, Fred Huntley, and others.

ELEANOR BLANCHARD

LUBIN PHOTOPLAYS

CURRENT RELEASES

The Trunk Mystery

The Living Fear

Direction of Joseph W. Smiley

WALTER EDWIN

Director for

The Girl Who Put the Movin' Pictures

UNIVERSAL FILM CO.

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"THE ORANGE" "THE DEBT"

"THREE MEN AND A WOMAN"

EARL METCALFE

Summer Studio
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WEBSTER CULLISON

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KALEM'S FIVE-A-WEEK

THE DEVIL'S DANCANT

A TWO-ACT DRAMA BASED UPON THE CHASE OF THE HOUR
Featuring Alice Hollister

An exact replica of one of New York's most famous Danzants was made specially for this production. The newest dances are shown in the course of the story. Halting the Danzant, the district attorney discovers his wife among the prisoners bagged.

Released Monday, September 7th Eye-catching scenes on 1, 3 and 5-Sheets

A MOTHER'S ATONEMENT

Twenty years after she has cruelly disinherited her daughter, Fate uses Mrs. Chambers' granddaughter to show the selfish woman the result of her heartlessness.

Released Tuesday, September 8th Striking 1 and 3-Sheet Posters

THE FUSE OF DEATH

PRINCESS MONA BARKFEATHER IN A TWO-ACT WESTERN DRAMA

The explosion which destroys the cabin and buries the villainous trader to a just doom, is one of the intensely exciting scenes in this great drama.

Released Wednesday, September 9th Attention-attracting 1, 3 and 5-Sheets



Scene from "THE PATH TO RUIN"

HAM THE LINEMAN

He tries to flirt with Detective Johnson's wife. The death chances to be nearby. What follows is simply a riot.

Released Friday
September 11th

THE PATH TO RUIN

In the maimed and crippled man before him, the operating surgeon finds the rival who had robbed him of a girl's love. The outcome will go straight to the heart.

Released Saturday
September 12th
Strong 1 and 3-Sheets

**KALEM
COMPANY**

235-239 West 23d Street
NEW YORK

FLED FROM THE WAR

Bessie Learn, of Edison, Returns After Harrowing Experiences in War Zone

Chock-full of excitement enough to fill several multiple reel productions, Bessie Learn, Edison's pretty ingenue, is back at the Bronx studio singing the praises of the Statue of Liberty and good old Uncle Sam. Miss Learn returned on the Cunard *Laconia* last week after a three months' trip through Europe that ended in a pell-mell flight from Holland, where she was when hostilities broke out.

"And let me assure you," says Miss Learn, "I certainly was glad to get my first sight of American soil again. At that, we can only thank the greatest of luck for not being stranded with the thousands of others still abroad. We had enjoyed a most pleasant trip since June, traveling through the countries now engaged in war, and had reached Holland on the last lap of the journey when the first intimation came that there was trouble in the air. For a while we were considerably frightened, for we could not learn what was going on since we could not read their papers nor understand the language. Then, when you would find some one to talk to, he would have all sorts of rumors about threatening armies. The American consul could not give us any assistance. We learned that a boat was leaving from Hook of Holland for Harwich, England, and determined to get out as quickly as possible. During the long journey to the port we stood up the entire way, the soldiers occupied all the seats, and you couldn't really blame them, for the poor men certainly looked tired. Conditions weren't any better when we got to the boat, for though it was only supposed to hold three hundred, there were seven hundred aboard when we set out. Berths were unknown things, and all night long we were awake, walking about the deck, which was covered with sleeping persons. After landing in England we started at once for London, and here the railroad experience of Holland was repeated. After being awake all night we were forced to stand and considered ourselves fortunate at that to be able to get aboard the train.

"But, when we arrived in London, though we had plenty of notes and traveler's checks for money, we were as bad off as if we were penniless. Tired and bedraggled, we hunted up the office of the American Express Company and found that it had been closed, owing to a bank holiday being declared. But we had to have money, so we hunted and hunted until we found the manager of the express office and prevailed on him to cash the notes. I don't know how to explain the good fortune we had in securing means of transportation for the return trip. We walked into the Cunard office and, lo and behold, there were two tickets, third class, for the *Laconia* sailing the next day that had just been returned. You can bet we grabbed them quickly, even if they were third class.

"On the trip from Holland we had been conveyed by an English cruiser, but coming across the Atlantic we didn't meet any warships, though I can assure you there were rumors and more rumors every day. The first three days were stormy and disagreeable, and at night you couldn't sleep, because all the portholes had to be covered for fear of warships. We took a zig-zag course, up north and down south, and the first land we sighted was Atlantic City. Though the liner's officers tried to do their best to keep us comfortable, such as entertainments and dances, that sight of Atlantic City certainly did our hearts good.

"Do you think you will look forward to another European trip?" Miss Learn was asked.

"H'm," she said, the dimples racing round her cheeks as she surveyed the bustling scene of activity on the studio floor, "I think dear old Edsonia will be good enough for me for quite a while."

PRESIDENT GETS GAUMONT FILM

The Gaumont Company has presented to President Wilson a motion picture of Mrs. Wilson, who recently died at the White House. The picture shows Mrs. Wilson and her youngest daughter, Miss Jessie—now Mrs. Francis B. Sayre—on vacation in New England last summer, and is the same picture that was shown in Mutual Weekly 85.

In the belief that the President might care to have such a picture showing his wife at one of her happiest moments, the Gaumont Company requested its Washington representative to get in touch with Secretary Tumulty and through him offer the picture to the President. This was shortly after Mrs. Wilson's funeral. Secretary Tumulty conveyed the offer and the President was so gratified that he asked if he might have two pictures. His request, of course, was granted.

KLEINE MAINTAINS PRICES

In this season of the general increase in prices of commodities of all kinds, the Kleine Optical Company announces that its stock of carbons will be sold at regular retail prices until exhausted. No advantage will be taken of theater owners to institute a general raise on stocks purchased at the usual figure before the war. Carbons are being sold in limited quantities to single purchasers.

The Regent Theater is a new photoplay house for Paterson, N. J. The Lasky Company's "Call of the North" opened the new theater this week. It is located on Union Street, near Market, and has a seating capacity of 2,500. A \$20,000 orchestra organ is a feature.

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Released Wednesday,
Sept. 9th, 1914

REVIEWS OF FEATURE FILMS

"THE WHEAT AND THE TARES"

Vitaphone Drama in Two Reels. Written by J. R. Hurry and Directed by Theodore Marston. Released Aug. 15.

Jim Stillwell James Morrison
Edith La Vigne Dorothy Kelly
Black Bart Lillian Hurst
George Collins George Cooper
Black Bart J. Herbert Frank
Jacques La Vigne George Stevens

While the author of this picture adheres pretty closely to the plot lines traced and retraced by scenario writers having a Western subject in mind, the film is so nicely arranged and smoothly acted that the completed product is better than a synopsis of the story indicates. James Morrison and Dorothy Kelly, an engaging pair of players, whose youth gives them a distinct advantage in portraying juvenile lovers, have very sympathetic roles in the characters of Jim Stillwell and Edith La Vigne. There is a fair amount of romance in "The Wheat and the Tares," the kind of excitement engendered by saloon brawls and passions engendered by years of penal servitude inflicted on an innocent man.

Edith's father, Jacques La Vigne, practically sells her to Collins, because that young man threatens him with long overdue gambling debts. Then Jacques is shot by Black Bart, and Jim, who happens to be in the neighborhood at the time, is found beside the lifeless body. Collins swears that he saw Jim fire the shot, and this, in combination with some circumstantial evidence, is sufficient to send the youth to jail for a twenty-five-year term. Of course, Edith refuses to marry Collins, neither can she wed Jim, despite her love for him and faith in his innocence. So she becomes a country schoolmistress. Presently events are worked around to a confession by Black Bart, and Jim is released to bring happiness to Edith, and incidentally to reap the rewards of his literary labors while in prison.

The appropriate staging and clear photography characteristic of Vitaphone pictures are in evidence here.

"THE MOTOR BUCCANEERS"

Two-Part Feature Photodrama. Released Aug. 7 by Edgar Franklin.

William Nash, lawyer Francis X. Bushman
Mollie, nurse clerk Thomas Connerford
O'Brien William Robinson
John Collins M. G. Van Bort
Edith Mason Ruth Stevenson
Grove, her maid John H. Omer
Grella Joseph Holmes
Curley, chauffeur Arthur Stenward

Prepared for a rapid and exciting offering by the caption, the play in every way lives up to it. Full of the unexpected, quick and sure are the movements in the plot. Francis Bushman digs right in, be it in the struggle or what not. Prepossessing as a hero, always a clever actor, his central figure is greatly appreciated. He holds the lead to almost the exclusion of the others, brief glimpses of whom were satisfactory.

Lawyer Bushman is given a valuable packet in trust and told not to give it up except on a given password. Some time later the password is given and he goes with the packet to where the girl in the auto leads him, ostensibly to meet his millionaire client. The non-arrival of the latter leads him to suspect a trap, and, tearing open the envelope, he finds blank paper inside.

Hurrying back to his office he finds the millionaire stretched on the floor senseless, and his obstinate clerk, coming in, swears that the lawyer committed the crime. He escapes the police, however, and follows the trail of the automobile, where he runs into part of the gang. Bound at first, he frees himself and overcomes the two conspirators left. At pistol point he learns that the conspiracy is to steal the proxies which belong to the millionaire and ruin the road whose stock the proxies represent. Lawyer Bushman now hurries back to the hospital, where the millionaire gives him the proxies to vote.

The last is a love scene between Lawyer Bushman and the girl.

"THE GUNMAN"

Two-Part Photodrama. Produced by the Heliance Company from the Story by George Fattullo. Released Aug. 1.

The Gunman Sam De Grasse
Farrel Emma Pallette
Mollie Miriam Cooper
Thorne, foreman Ralph Lewis

This picture, coming from the pen of the authority on "Western" matters, is sure to bear the stamp of correctness and the breezy Western characters to which our literature has accustomed us. The producers have presented the play with the same high standard of production which they have attained in their previous offerings of this type.

The owner of the ranch whose seven hundred head of cattle have disappeared tells his foreman to get the cattle back or lose his job. The latter hires the gunman and tries to divert suspicion on a young fellow, Farrel, in love with his, the foreman's, sister. The gunman finds the young fellow upright and the girl very much in love with the same young fellow.

Miriam Cooper looks exceedingly young and attractive in this picture. Her graces in other departments of the histrionic art are entirely concealed for the two thousand feet by her gift of appearance. So with the trio of male characters, all prepossessing and capable; in fact, the gunman appeared a particularly gentle type of the species,

and there seems but little doubt throughout that all would end satisfactorily.

The gunman resides at the ranch showing his quick prowess on the occasion of any possible disorder. The others seem to take his presence among them without any resentment. At the round-up he is induced to arrest the young fellow. Shortly afterwards, however, he finds the paper receipting the arrival of the seven hundred head of cattle in the listing of the foreman's saddle. He forces the latter to return the cattle and also to deed over to the young couple his city house as a wedding present.

"THE MOTHER HEART"

Two-Part Feature Produced by the Solis Polycope Company. Released July 20.

The Daughter Beatie Hyton
Her Mother Lillian Hurst
The Shepherd Wheeler Oakman
Ferdice, rich suitor J. P. McDonald

The idyllic simplicity of this offering, its delicate treatment of a delicate subject, and its uplifting moral, recommends it as one of the most delightful. Deft treatment accounts readily for the success which this picture merits.

The girl, from childhood up when she mothered her dolls, and later in young life when she took to her heart the children of the neighborhood, had evinced that particular trait which has resulted in the apt choice of the caption. A rich suitor who hates children makes overtures, and at the insistent demands of her mother, who is in financial straits, she marries the man. The wedding eve is made the subject of detailed and beautifully pictured sentiment with the vision of the child which is refused her and her subsequent cold treatment of her husband. After a short and vain attempt to like the man she secures a divorce—grounds unspecified—and leaves for the country for change of environment.

The work of Beatie Hyton is realistic, restrainedly emotional, and thoroughly artistic in every angle. That of Wheeler Oakman is another part thoroughly in keeping with the work of Miss Hyton.

In the country she meets the shepherd whom she undertakes to teach. Many pretty views are included in this portion of the play. The friendship ripens by imperceptible degrees, this part of the plot being given the same deliberate presentation as the rest—and soon she realizes her love. There follows, then, a last striking scene in which the couple are outlined against the horizon with the form of a child held in the arms of the mother, and the subtitle Heart's Desire.

"AT THE END OF A PERFECT DAY"

Two-Part Feature Produced by the American Film Company. Released Aug. 3.

Dorothy Preston Winifred Greenwood
Oren Evans Edward Owen
Butterfield, his rival George Fland
Jim Preston Josephine Ditt
Miss Froira, lawyer Edith Mason
Butterfield's Father John Stenward

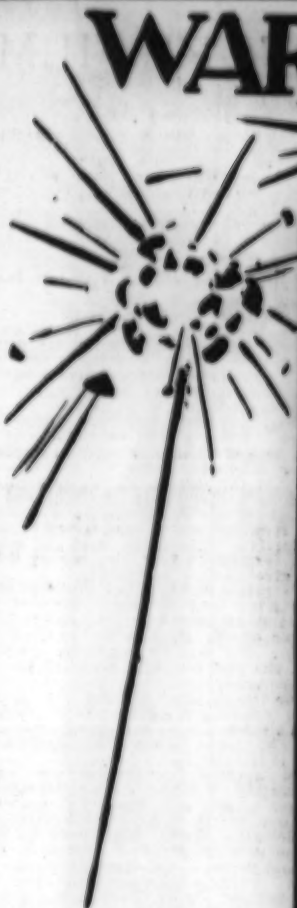
The girl in a fit of anger breaks her engagement with the man, who goes West, settles down, and receiving no answer to his last written appeal, gives her up for good and marries. He names his daughter after his first sweetheart, and years later, a widower, returns to a summer boarding house near his native town, which strangely enough, is being run by his first sweetheart.

There is so much that is incredulous that it must furnish ample material for those who style themselves as qualified to pick flaws in its probability. But to all others the forward movement, if somewhat disconnected by the frequent sub-titles, will be its best recommendation.

The completion of the film comes with the justification of the title, when, after their meeting again, the same spirit of martial pettiness seems to exist even though they have been kept apart all these years by the non-delivery of the letters which the villain, who hoped to marry the girl himself, kept. The daughter seeing the state of affairs tries to bring the couple together. At a seashore picnic the girl—woman grown—refuses to go. After a perfect day the weather turns stormy and she is told he is captured at sea. She rushes to the strand and there at last she finds rest in his embrace.

The Love Victorious (Gold Seal, July 28).—While one could seriously object to this allegory, to those who have seen every woman, there will be but little to tell. The traits are again incarnated, as where Olan Madison takes the part of the woman, George Larken, the Spirit of Good; the Mother Heart; Mary Benson; Vanity; John Hathaway; Flattery; Frank Lansing; Will; Edward; Lillian; Lost; Ray Hanford; Vice; William Dale; Riches; Charles Hickman; and Youth; Margaret House. While there are a number of credits in the way the play is presented an intelligent review of scenes enhances the few and only that are shown. While the play is said to be an allegory the characters and the plot suggest almost an everyday play, but for the presence of the Spirit of Good, whom Will is unable to see. Will's Lucia is the director. It is excepting its foundation on its well-known weaknesses, a very interesting offering, strong in points and fortunate in the setting of Olan Madison, whose flowing hair will readily call forth similar attributes from an impressionable audience. The woman is played by Vanity, and Will possesses her. Will tries to her, and Vice and Lost possess her. They also try to her when Drink and Lust represented corporeally. Vanity's her. The guide possesses her, but the influence of Good finally wins to work, and Will vanishes in a burst of steam when she turns from her ways to the Bible, and Good, who is waiting for her. In the different stages Olan Madison gives a very clever interpretation.

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REVIEWS OF FEATURE FILMS

"THE BRAND"

Kalem Drama in Two Parts. Alice Joyce Series. Written by Jere F. Looney and Directed by Kenean Buel. Released Aug. 31.

Mary Alice Joyce
John Hallett, her father Henry Hallam
Mrs. Hallett Helen Lindroth
Jim Downs John E. Mackin
Rose Hayden Alice Hollister
Burton Manning Tom Moore
Mrs. Clark Mary Ross
Olaf Doris Hollister

Two striking and sharply opposed pieces of characterization are found in this picture—those of Alice Joyce as Mary, a typical girl of the country, and Alice Hollister as Rose, an equally typical product of the worst element in the slums. There are other true bits of character drawing as well, but these two girls stand out, because of the impressive delineations by Miss Joyce and Miss Hollister, and because of the force of circumstances that throw them together. "The Brand" is really a story of Mary and Rose, both in a way victims of environment; but only for a time are the results similar.

A cruel stepmother commits Mary to a reformatory for no better cause than an unwarranted dislike, and there she meets Rose, a leader among the rebellious spirits in the institution. As a climax to her mischief-making, the incorrigible child of the slums sets fire to the building. Mary performs heroic service in saving the lives of the panic-stricken girls, denounces Rose as the instigator of the fire, and as a reward is released that she may have an opportunity to earn an honest living. Rose is determined to ruin her.

The opportunity comes some time later when Mary is employed as governess for the granddaughter of a wealthy woman. Threatening disclosure of an unsavory past, Rose gets all the money the governess can scrape together, and when that is gone tells Mrs. Clark about Mary's career in the reformatory. A fortuitous letter is the means of clearing the unjustly accused young woman. The author might have found a more convincing climax for his story; but in the main he avoided hackneyed situations.

Scenes on a farm, at a reformatory and on a country estate make suitable backgrounds, clearly photographed. D.

"THE DREAMER"

Lubin Drama in Two Reels. Produced by Romaine Fielding. Released Aug. 19.

The Dreamer Romaine Fielding
Paul, his brother Mansfield Ardis
His father Harry Kenneth
Aida Jessie Sedgwick

Romaine Fielding knows how to get heart interest and a touch of idealism into a story, even when the theme is somewhat commonplace. Reduced to its essentials, this is merely the tale of two brothers in love with the same girl—the more worthy of the pair being discarded in favor of his caustic sister. In time of need "the dreamer" becomes a man of action, strong enough to make his brother return to the wife he had deserted. That, in substance, is Mr. Fielding's story; but by reason of a thoroughly artistic production and a performance of much feeling, given by Mr. Fielding himself, it escapes the triteness one might expect.

There are a few points in the action, nevertheless, that require a fuller explanation to make them convincing. In the first moments of their first meeting, Aida appears to transfer her affections from the artist to his brother Paul. This is a very hasty emotional shift even for a fickle girl, and through most of the picture Aida is not presented as a shallow character. Then, later on in the story, the father, thinking that he is about to die, gives all of his belongings to Paul and his daughter-in-law. No reason is given for cutting "the dreamer" off without a penny. And anyway, why should the property change hands before the death of its owner? The third point has to do with the unceremonious commitment of the old man to an insane asylum. It may be easy to get rid of inconvenient people in this fashion, but not quite so easy as Mr. Fielding would have us believe. Paul merely drives up to an asylum and says, "Here, this man is crazy. Take care of him." How delightfully simple.

But despite an occasional stretching of probabilities, "The Dreamer" is a more than ordinarily interesting picture. Mr. Fielding has a capable leading woman in Jessie Sedgwick; in fact, the company is first-class throughout. D.

"THE OATH OF A VIKING"

Three-Part Photodrama Produced by the Picture Playhouse Film Company, Inc. For Release Aug. 10.

The Viking King James Gordon
Lydia, his daughter Betty Harte
Norla, her warrior S. A. Turner
Olaf Frank Sedell

It is usual in discussing the relative merits of the domestic and foreign pictures to concede the more interesting plot to the Americans and then to concede about everything else to the films that are made on the other side of the pond. With this offering, however, we can claim at least prominence in the complete artistry of those attributes which have hitherto been conceded to the others, and though the film may at the same time slump slightly in plot material

and the handling thereof, the good so greatly exceeds the bad that the slight mistakes, such as too hasty action in the scenes and a general slighting of small details, may be overlooked.

The picture, which was produced at Bermuda, principally along the sea coast, where it was honeycombed with caverns and where the waves, lashed into foam by the tides and the rocky coast against which they are hurled, form an ever beautiful setting for the costumed figures. Photographically, without exception the pictures were an even blend of clear, smooth and brilliant scenes. Notable specimens of the photographer's art are in the firelit scenes, the rescue under water, among the fish, of the drowning maiden, and the innumerable pretty pictures up and down the coast. The director has shown an exceptional "camera" eye.

He has, moreover, made his thrills seem realistic. When a fall over the cliff occurred, or several similar exciting incidents, by once more depending on his thorough mastery of the camera, he has succeeded in putting it "across." In plot material perhaps there is not the great gift of screening shown that the rest of the picture presents. The plot is a little crude, with the greater action featured where the minor details might give greater probability.

The stranger lands in the kingdom of the Viking King, and is kindly received. He repays this kindness by trying to attack the daughter of the king in her cave-dwelling at night. For this he incurs the enmity of Norla, the ever-watchful lover of the girl. Olaf, the stranger, at the first opportunity asks for the hand of the girl and on being refused challenges some one to champion her. This Norla does and defeats the stranger. The latter after his convalescence learns that messengers have come from his father's kingdom demanding his return. Olaf escapes. The king vows to sacrifice his daughter in the sea unless he can return Olaf alive to his father. In a subsequent struggle with Norla, Olaf pretends death and the king prepares the sacrifice of his child and the next morning throws her into the sea. Norla rescues her as she is sinking to the bottom. Later Olaf returns to claim the king with the fact that he sacrificed his daughter needlessly, he being still alive. He is seized, while the happy lovers are now able to return and receive a father's blessing. D.

Rescued by Wireless (Bison, Aug. 9).—On a rough estimate we should say that about one-half of the film in this two-reel subject is utilized in depicting the people of Hawaii and the natural resources of the island. The other half tells a plausible story that would be better if interruptions were less frequent. Just as the audience is prepared for something dramatic, as likely as not the next scene will reveal the Hawaiian in some successful occupation, interesting, no doubt, but not connected with the story. A missionary and his daughter, Marie, sail for the island of Kona. Marie has two admirers, Bainbridge, a wireless operator, and Clifford, an army officer. The girl learns how to operate the wireless operator, and is able to summon Clifford and his troops to oppose the attack of natives, led by Bainbridge, who aims to take his lady love by force. The battle scenes between natives and United States soldiers are very well handled. Photography is clear. D.

The Wagon of Death (Reliance, Aug. 15).—Western plains, Western mountains, high-spirited horses, and Reliance players who know full well how to ride them, are made to meet the requirements of a plot that might, with a little condensation, be squeezed into one reel. However, this is a two-reel drama, and, despite a number of scenes which do not advance the story appreciably, it affords better entertainment than the customary run of similar subjects. Locations are picturesque, photography is perfectly clear, and the acting of Robert Burns, Billie West, Vesta Pong, and Fred Burns is sufficiently strong. Much of the first reel has to do with the reformation of Paul, who, with his more honest, but less polished, comes a rival for the love of a girl already attracted by his brother, Bob. Presently, toward the middle of the second reel, events are worked up to the situation that gives the film its title. Bill, a thoroughly bad man, thinks he sees an opportunity to put an end to Bob while he is driving a wagon loaded with nitro-glycerine. His plan is to cause the horses to run away, thereby upsetting the wagon and causing an explosion. But Bob jumps from the wagon, leaving Bill alone on the driver's seat with the horses beyond control. To avoid a collision with a carriage occupied by the girl he loves, Paul explodes the nitro-glycerine with a well-aimed bullet, and somewhere in the cloud of smoke Bill disappears. The girl, however, in spite of her indebtedness to Paul, chooses Bob for a husband. D.

The Downward Path (Lubin, Aug. 12).—Will M. Hitchey has developed a crook melodrama along orthodox lines, and the Lubin Company has given it an adequate production in two reels. Warren Bliss, as the downward path, and traveling so rapidly that his father thinks to check the fall by cutting off his allowance. Straightway the young man plans to draw on the contents of the family safe, and at this same critical time a notorious burglar, "The Battler," covets the film valuable life insurance. Olaf, is commissioned to assist Warren by her beauty and charm that she may secure from him the combination of the safe. She walks into a restaurant where everybody appears to be in league with the crooks, and soon has coaxed the young man into a private dining-room where she gets the desired numerals. On the very night of the robbery, it happens that Warren is being beaten by his father and shoots him. The crime is traced to Olaf's sweetheart, an ex-crook, who is caught with the stolen goods. The young man on the downward path goes so far as to identify him as the murderer of Bliss, but under the strain of the girl's accusation, and that of her father, who witnessed the shooting, Warren confesses and confesses the truth. Scenes are so arranged that the picture has considerable suspense, and all of the players are equal to the requirements of the story. D.

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REVIEWS OF LICENSED FILMS

The District Attorney's Burglar (Biograph, Aug. 15).—The penalty of not dancing with your wife when she wishes or inclines is herein illustrated. As likely as not she will go to a cabaret restaurant, ask the head waiter to find her a partner, and then invite the new acquaintance to call at her home. All this and much more happens in *The District Attorney's Burglar*. When her husband, the district attorney, returns home, the woman accuses him of her guilt as a burglar. The husband is arrested, tried, and about to be sentenced, when a young woman enters the court room with a card that gives the whole affair away. Made to believe that his wife is at bottom responsible for the trouble, the district attorney readily forgives his wife's indiscretion. A moderately interesting picture well produced.

The Punitive-Proof Book Man (Lubin, Aug. 15).—Because of his interest in the punitive-proof books which he sells, a man receives one such that he may point out the merits of the material. The book is lost, and, chasing about the streets, he attempts to locate it. Meanwhile his wife is waiting for the gown he promised to bring home in time for wear at the reception she is giving. The guests leave before the husband delivers the dress. Humor in this picture, on the reel with *They Bought a Boat*, is not abundant.

They Bought a Boat (Lubin, Aug. 15).—The first of two burlesques on the same reel. They bought a boat to go to the ill-advised enthusiasm of a pair of landlubbers that have acquired a small motor boat. In their error it assumes the proportions of a cross canal, and they buy uniforms, engage a cabin-boy, and indulge in other extravaganzas. On their first venture into the bay, a little water in the boat causes a panic among the captain and the cabin-boy. It is their first and last experience with motor boats. Roy Bryan, C. W. Ritchie, and Ed. Lawrence are in the cast of this mediocre burlesque.

The Day of the Dog (Selig, Aug. 14).—A farmer has struck rock, which must be moved before he can reach water for his well. It seems that he must go to the expense of blasting, but a dog runs away with a stick of dynamite, a boy grabs it, and tosses the explosive out of the bottom of the well, and all hands are duly thankful to the dog. Closing a reel with *Melior Drammer*, this farce is of fair quality.

Melior Drammer (Selig, Aug. 14).—As the title indicates, this is a burlesque on old-fashioned stage melodrama, with the innocent little country girl, her honest lover and the silk-suited villain from the city. The story and the acting are humorous exaggerations, made the more amusing by reason of several unexpected bits of business, such as the scene in which the hero blows his last cartridge. The one bullet kills half a dozen men, the villain at their head, and justice is avenged. On the reel with *The Day of the Dog*.

Polishing Up (Vitaphone, Aug. 14).—Joan Bunny tells his wife, Flora, that she should spruce up a bit, and Flora returns by telling Joan that he is not exactly a thing of beauty himself. Each takes the hint of the other, and prepares for a few weeks of polishing up at Orange Beach, a fashionable seaside resort. Appearing very dapper in a tux and hat and other trappings, Joan makes such a hit with two young women that they adopt him as their "Old Dear." Nor is Flora cast in the shade, for she attracts a handsome doctor by her winning ways. Flora occupies room No. 17, John room 16, and they are in the neighborhood of their proximity until mutual friends arrange a little dinner party. Both having attained a high polish, they are ready to appreciate each other once more. An entertaining comedy directed by George D. Baker from a scenario by James Oliver Hargood. Joan Bunny and Flora are assisted by Phyllis Grey, Keith Hays, and William Humphrey.

Latin Blood (Lubin, Aug. 14).—Paul Powell is the author of this unlikely story, intended to reflect the passionate temperament of the Latin races. Most of the action transpires in the beautiful gardens of a country estate where Lucia awaits the arrival of her English fiancé. But while she is waiting, the Italian gardener falls in love with her, and is heartbroken when he realizes the hopelessness of his passion. The gardener's sister, Rosa, takes the matter even more seriously, and schemes to avenge her brother's fancied wrong. Using her lover as a tool, Rosa plans the assassination of the Englishman; but a mix-up in the delivery of two notes she writes, brings the murderer to the gallows before the fatal hour. He is killed in place of the intended victim. Dolly Larkin, Paul Parr Smith, and George South are in the cast of this carefully produced, though not very impressive picture.

The Condemned Hand (Biograph, Aug. 15).—Melodrama in all vital respects so similar to this one that they scarcely can be told apart, are released every few days. The formula appears to be a popular one, especially with the Biograph Company. Jim Howard, released from prison, returns to his widowed mother, who has just rented a room to a stranger. A tramp breaks into the house, kills the lodger, and gets away. Jim goes, too, believing that he will be accused of the crime. The widowed mother, being the only person found by the detective, is arrested and about to be sentenced when the usual death-bed confession is secured from the tramp. The story is logically developed and generally well produced. The actors, also, are acceptable, with the exception of the player in the role of the tramp. At times he suggests a burlesque rather than a melodramatic character.

Curing Mr. Goodheart (Biograph, Aug. 15).—Melodrama farce, with a modicum of laughs is supplied in this picture on a reel with *The Mix-Up at Murphy's*. Mr. Goodheart goes around trying to do the right thing by everybody, but always gets himself in trouble. In his rather lame attempt at acting and photography are good, with the director striving to make the best of the little given him.

The Mix-Up at Murphy's (Biograph, Aug. 15).—Around the hackneyed theme of the mix-up that usually occurs at costume balls in fiction, the Biograph Company has woven a burlesque that achieves its mission. Laughs are frequent from the time the tramp turns up, pursued by three members of the burlesque police force. There are all sorts of chances. Then we see Miss Murphy's beau preparing to attend her grand masquerade ball as a tramp. He does so, but his disguise proves too good, for he is not much past the door when he is thrown out and arrested. Meanwhile the real tramp

has been lodged in the second one's hotel room. The Murphy discover their mistake, and bring the tramp from the hotel to the hall. The hotel has a most unusual twist, in that the tramp is lodged in the cell with Miss Murphy's beau. Incidental business furnishes more of the humor than the bare plot, and in this the director has shown himself capable. The acting is in the correct spirit, and the photography good. On the same reel with *Curing Mr. Goodheart*.

The Horse Thief (Vitaphone, Aug. 15).—Mabel Holkes Justice had an idea that the husband of a man (turning horse thief) to also be a doctor. A doctor, however, is not a horse thief, and in this picture we see an interesting story. It might have, but as shown in the present picture it proved altogether too slight, and the expedients necessary to develop it too unlikely. Almost half of the picture is spent in developing a quarrel between two rival suitors for the hand of the doctor's daughter, which comes to nothing so far as plot development goes, and is dropped like a hot potato when the real search for a doctor makes up with one of the doctor's friends. Then follows a long chase, interesting enough, and a tribute to the director's eye for locations; but, after all, only a chase. The horse thief is caught and about to be lynched, when the doctor's daughter arrives, and he explains his predicament to her. We very take it for granted that the man was a foreigner, and could not explain matters to the country, who lack woman's intuition. The doctor is accused, and after the birth a horse taken up among the would-be-lynchers. The scene showing the wife looking in pain about the lost night well have been shortened or omitted as a matter of taste, while the close-up of what was supposed to be a newborn babe was a bit of recklessness that the director should never have attempted. Alfred von Borja and Margaret Wilson were noticeable among the cast, which had little demand of it beyond the ability to ride hard and fast. Ulisses Davis directed. Photography standard.

The Hand of Fate (Kalem, Sept. 1).—A little boy playing with a gun that goes off prematurely, as guns will in the hands of boys, is the instrument fate uses to clear the path of true love. The drama is a bit strained in meeting the situation devised, but it is a bit of that it makes a fairly strong impression. A stenographer, in love with a clerk in the same office, marries her employer, Henderson, that she may secure money with which to save the home of her parents. Henderson's son, playing the part of a villain, seduces the stenographer, and, by so doing, brings about the ruin of the family. The clerk is accused of murder, but the stenographer's confession clears him. Before his death, Henderson is resigned to the marriage of the young couple, whom he had separated. Allen Hollister, George H. Macdonald, Harry Hilliard, and George Hollister, Jr., are in the cast of this picture directed by Robert G. Vignola.

Clara Kimball Young (Vitaphone, Aug. 15).—Clara Kimball Young is the heroine, and a most engaging one. This modern melodrama of the three-act variety, directed by the girl's father, a bashful country lover musters enough courage to take the tantalizing young woman by storm, but a dapper city chap takes her by stealth. He carries her off to his cottage and promises to keep her there until she consents to marry him. Forced into wedlock, the girl promises to make the farmer regret his action for the remainder of his days. After a few displays of temper, however, she is started into submission. The picture is very prettily staged and delightfully acted, especially by Clara Kimball Young and George Hollister, Jr., who plays the husband. James Young is cast as the city man and Charles Kidder as the girl's father.

The Tale of the Two Mandolins (Kalem, Aug. 15).—One of the very best of the George Ade fables thus far released by the Kalem Company. This series is doing much to prove that it is not necessary to resort to horse-play and burlesque in order to make an audience laugh. Of course, Ade's titles help a lot in these films, but there is good comedy acting as well, and the pictures have a humorous idea behind them. In this fable, Ruth Stonehouse is the "peacherine" who puts up with "the mandolin boys" until their cousin becomes a willing performer. In eight minutes he makes more progress with the mandolin than did "the mandolin boys" in eight years. How he does it and how the two boys are made to furnish music at the wedding, is told in highly entertaining scenes. Richard C. Travers plays Gus.

Heart-Breaking News (Kalem, Sept. 1).—The German liner *Cosmos*, safely moored with her cargo of gold at Bar Harbor, the *St. Paul* and *Adriatic* leaving New York with a great number of recruits aboard, and street scenes in Belgium and Nish are the suggestions of war found in this issue. Local events include a swimming race, a rowing regatta and automobile racing on the beach at Atlantic City, Tex.

A Village Scandal (Edison, Sept. 1).—Charles M. May wrote and directed this story, which is typical of the country village studies he frequently turns out. A quiet note of comedy is present and interest in the drama at times reaches a high point. Dan Mason, Joseph Stevens, Arthur Housman, Gladys Hulette, and Edward O'Connor are among the players. The stardom finds the baby of the drunkard and to avoid having it mistreated she takes it with her, and knowing the antipathy of her mother-in-law to such an adoption, she places the child in the barn. The drunkard thinks the child has been kidnapped and a great commotion is aroused until the child is found. Then the stardom carries her bashful country grocery boy home.

A Game of Frequent (Biograph, Aug. 15).—A young woman takes her favored suitor into the wine cellar to get some beer which her father has on ice. Another suitor arrives and begs the girl away while suitor number one is locked in the uncomfortably cool cellar. Most of the fun depends on the efforts to thaw him out after he has been rescued. The picture lacks the snap and fast action needed in an extravagant farce of this description. On the reel with *Tim the Terror*.

Tim the Terror (Aug. 15).—More war pictures, or rather pictures showing the preparations for war, and an interesting assignment of sporting events, all the larger part of this Weekly. Yacht racing at Marblehead, Mass.; automobile races on a road near Andover, Mass.; and pictures of the tennis matches for the Davis Cup at Forest Hill, L. I., make first rate material. More extended scenes of the tennis play would be acceptable.

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